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# THE LATE SHOW



HARVEY



Alfred Hitchcock stumbles on wrong set for THE RAINBIRD PATTERN, his current production.

# THE LATE SHOW



After only 34 years since the release of CITIZEN KANE (and 2 years since SON OF BLOB), the magazine that you're holding in your hands, "The Late Show," is definitely late. This is due to two very intriguing reasons that baffled everyone, neither of which we will attempt to explain. And since nobody bothers to read magazine editorials, we may as well mention that there are 20,014 oil wells in Venezuela (that was in 1953, we lost count since....)

In case you're still with us, GROGARIOUS Don "Mr. Clay" Dohler (of "Cinemagic" fame) suggested that "The Late Show" would require a large amount of work. After three months of hard work we think he may have a point there. This is the first time either of us have edited a magazine, and we intend to improve with subsequent issues. Please inform us of your personal reactions and we promise to consider each suggestion before we throw them out.

We would like to personally thank Alan Ormsby for staying up in the dead of night for the nocturnal interviews; Joe Steinman for contributing valuable assistance to the censorship article and providing insight on the work of Box-office International Pictures; and Alvy Moore for taking time off from his A BOY AND HIS DOG chores to grant us a most engaging discussion on movies and his experiences in film production.

Right now we're in the midst of a room littered with movie stills, Sprs-Mount and beer cans, T-squares, out-takes of FAT BOY and gobs of paper with the CASTLE OF FU MANCHU ("...there are ways of persuasion...") blaring on the TV, trying to think of something clever to say to end this editorial. But in 5 minutes THE H MAN is on the midnight movie....

We would like to personally thank the following for their valuable assistance: Dick Harrison, Don Dohler, Charles Roggero and Professor Jerry Stephany from the University of Maryland Baltimore County campus, Augustine Levero of WBEF-TV, American International Pictures, Amicus Productions, Boxoffice International Pictures, Bryanston Pictures, CinemaGraphic, Cinerama Releasing, Columbia Pictures, Dimension Pictures, Dreamland Productions, Excelsior Distributing, L.Q. Jaf Productions, Mammoth Pictures, New World Pictures, Paramount Pictures, Swank Motion Pictures, 20th Century-Fox, Tyburn Film Productions, Universal, United Artists and Warner Bros.

Our first issue is dedicated to Harry M. Geduld who loves movies and John Wright who loves people.



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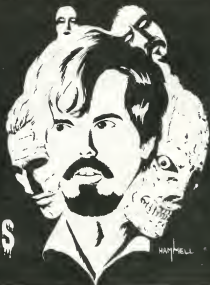
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# ALAN ORMSBY

TALKS ABOUT HIS

## CHILDREN AND OTHER THINGS



Alan Ormsby can do just about anything—act, direct, make-up, write, et al. "I started out as an actor, working in various repertory situations, including two seasons of Shakespeare; then I became interested in playwriting. About ten of my plays have been performed, one at the Mark Taper Forum in Los Angeles." After writing and directing five shorts, working on ABC-TV's *THE DAKOTAS* series, and subsequent acting chores, Alan has contributed CHILDREN SHOULDN'T PLAY WITH DEAD THINGS (breaking box office records in Canada), DERANGED and DEAD OF NIGHT. A great guy who, although up to his ears in work, is never too busy for a friend....



TL: CHILDREN SHOULDN'T PLAY WITH DEAD THINGS WAS ONE OF THE BEST DOMESTIC SLEEPERS SINCE EARLY CORMAN AND HARRINGTON. A CORRESPONDENT INFORMED ME THAT THE RELEASE OF CHILDREN WAS LIMITED IN THIS COUNTRY DUE TO CANADIAN LITIGATIONS INVOLVING THE PRODUCTION. CAN YOU THROW ANY LIGHT ON THIS?

ALAN ORMSBY: I know very little about the recent fate of CHILDREN. I also heard it was doing well in Canada, but other than that I'm in the dark. Occasionally someone will call or write and tell me they've seen it. For information on court litigation, etc., in respect to CHILDREN, you'd have to ask someone else. I know nothing about it.

TL: WHAT IS YOUR PERSONAL ATTITUDE TOWARD CHILDREN?

AO: I was not happy with my acting in CHILDREN; I was pleased with the

make-up. I always disliked the script, perhaps because I'm a writer myself and one writer always thinks he can do a better job than another. I hope it will receive wider release, but I can't say that it will. Ask Europix.



Valerie Manches is slated by assistant cameraman John MacGowan on the set of CHILDREN SHOULDN'T PLAY WITH DEAD THINGS.

"I was attracted to CHILDREN because I wanted to make a good horror film- despite complications of... small budget."

TLs: TELL US ABOUT YOUR MOST RECENT PRODUCTION, DERANGED..THE BLACK HUMOR PRECEDED THE RELEASE OF WARHOL'S FRANKENSTEIN, THE THERAPY OF SUB-LIMATING "VIOLENT" CONCEPTS THROUGH COMIC IMAGERY..

AO: I wrote and co-directed DERANGED and supervised the make-up. As for directing I share equal credit with Jeff Gillen (who acted in CHILDREN and THE NIGHT ANDY CAME HOME). A very talented man...I'm glad you liked it. I think it's the best we've done.

TLs: IN OUR LAST DISCUSSIONS, YOU REVEALED SOME OF THE MINOR CUTS THAT WERE MADE IN CHILDREN TO GRATIFY THE MPAA BOARD FOR A PG RATING. WERE THERE ANY MAJOR OMISSIONS MADE IN DERANGED, AND--IF SO--DID THEY AFFECT THE RATING?

AO: DERANGED is rated R, for obvious reasons. Yes, there are sev-

eral omissions: There was a very funny (to me) scene, wherein Ezra Cobb scoops out the brains from a head he's brought home from the cemetery. While scooping, he sings and plops the brains into his coffee cup, for lack of a better place. He also scooped out an eye, an extraordinary effect. Funny and horrible at the same time. Parts of the scene may still be in, I haven't seen the release print. They also cut (for no other reason than sheer stupidity) part of the scene where he introduces Mary, the captive barmaid, to his "people" (the bodies at the dining table). The scene was also funny, and grotesque. This deletion is inexcusable since it was important in the development of the character of Ezra. They also left off half of the final narration, probably through carelessness. AIP didn't do this--the producer did.

TLs: WHAT ABOUT THE APPLICATION OF VIOLENCE-ISN'T THE FILM BASED ON FACT?

AO: ..I simply tried to make a basically unbelievable story (although true) believable, in dramatic terms. Since I felt the audience would laugh if we played it straight, I liberally spiked it with "Black Humor." I felt the humor was absolutely essential, and I would have put even more in it, if the producer hadn't objected. Yes, it is based on a true case, but I can't give you any information on that, it's a touchy subject.

TLs: HOW ABOUT SOME HISTORY ON THE VETERAN? WHATEVER BECAME OF IT?-- I THINK THIS WAS CONSIDERED A VERY TOPICAL HORROR FILM, KEPT "UNDER WRAPS" FOR SOME TIME.

AO: THE VETERAN (Now known as THE NIGHT ANDY CAME HOME) has not yet been released, and I'm not sure it ever will be. The details of this puzzling situation are unclear to

me. Ask Quadrant films, in Toronto, why it hasn't been released. It's a pretty good film, with John Marley, Lynn Carlin, Henderson Forsythe, Anya Ormsby and Richard Backus. I wrote the script and did the make-up (although I did not receive screen credit for the latter). It's about a Vietnam veteran who returns home after having been reported MIA. His family soon notices that his behavior is very strange (he won't eat, sleep, or see his friends; he sits all day in the sun or upstairs in his rocking chair). His strangeness brings divisiveness to his family; the Father starts drinking, the Mother's neurosis pushes through, the daughter is caught between the two of them. Andy's behavior becomes clear when we realize that he is dead....Has been brought back to life in order to come "home" (i.e. to be buried at home). He kills several people, injects their blood into his veins (like a vampire junky) to stay alive (composed, one might pun) an attempt to create,

in the horror genre, a metaphor for the war and its victims, both here and overseas. Finally, Andy begins decomposing (the town, the family, have been symbolically "decomposing" also) and, as a half-decayed corpse, stumbles to his grave. Again, I felt the film was less successful than the script. Many things (including crucial exposition) were left out of the final cut; key speeches and events were minimized and the pace was slowed. Andy's final decomposition should have been handled subtly; instead he was shown, brightly lit, in close-up, lessening, I think, the terror. Still, it's not a bad film. Not as good as it could, or should, have been, but still far better than CHILDREN. Bob Clark directed.

TLS: YOU ARE CURRENTLY WORKING ON A FILM PROJECT TITLED THE GREAT MASQUERADE. IT IS DEFINED AS A COMEDY--IN WHAT CAPACITY? AND WHAT ARE YOUR RESPONSIBILITIES

---

Rejected (left) and accepted make-up for DEAD OF NIGHT (aka THE VETERAN and THE NIGHT ANDY CAME HOME). Richard Backus portrays Andy.





## THIS TIME AROUND?

AO: I define THE GREAT MASQUERADE as a comedy, because that's what it is. It has a long and complicated history which I can't go into now. Let's just say the producer had a concept, but a rotten script. I said I'd do the script if I could direct the film. He said OK. I wrote the script in less than 7 days. It's like a pretty good TV show (better than that, actually). Story involves a detective who is assigned to go undercover in drag to investigate a series of murders that have occurred aboard a boat during the annual Artists and Models Ball. Sort of low-budget SOME LIKE IT HOT. I did not control the cutting, or the music, or any of the post-production. The producer, Jack McGowan (who, incidentally, was DP for CHILDREN, ANDY, and DERANGED) shot some new scenes (which I haven't seen) and cut them into the film. I don't know what the finished product will look like; it's out of my hands.

TLs: I UNDERSTAND THAT YOU'RE PARTICIPATING IN LENNY...

AO: I worked on the casting for LENNY as well as played a bit role in one of the nightclub scenes. Valerie Perrine plays Honey, Lenny's wife. The film is a Marvin Worth production, directed by Bob Fosse. I imagine it will be out in late '74 or early '75. Dustin Hoffman is terrific.

TLs: YOUR ARTWORK WAS UTILIZED FOR THE PROMOTIONAL POSTERS ON ORGY OF THE LIVING DEAD AND ADVERTISING OF OTHER FILMS. THE GHOUL AND VICTIMIZED FEMALE ON THE ORGY POSTER REMINDS ME OF THE CLASSICAL EC COMIC BOOK IMAGERY, WITH A CERTAIN EMPHASIS ON GRAHAM INGELS. WE DISCUSSED YOUR AFFECTION FOR EC COMICS LAST TIME...

AO: As for the ORGY poster, I just tried to paint the most horrible ghoul I could think of. Philosophical

interpretations I leave to the spectators and critics. I did the art for CHILDREN, too. I like lots of posters, too many to list. I have a small collection of them.



TLs: I WOULD LOVE TO SEE YOU DO THE FLORENCE TANNER RAPE SCENE FROM MATHESON'S "HELL HOUSE", SPECIFICALLY THE "DECEMBER 23, '70---11:28 PM" SELECTION. PARTICULARLY THE IMAGE OF DANIEL BELASCO. THIS WAS IMPLIED IN LAST YEAR'S ADAPTATION OF THE BOOK, THE LEGEND OF HELL HOUSE--BUT THE VISUAL OMISSION OF BELASCO WAS PROBABLY MOTIVATED BY THE REQUISITE PG RATING. DOES YOUR COMPANY, "CINEMA GRAPHIC", WORK EXCLUSIVELY WITH FILM PROPERTIES?

AO: CinemaGraphic is my own company. It's branching out (slowly) in many directions: as a production company for films; possibly, later, as a mail order house for such items as masks, puppets, stills, scripts, make-up, posters, etc. I'm currently working on several properties: JUDGE! JURY! EXECUTIONER! (which I plan to direct this summer); UNCLE BILLY (comedy-drama), MADMAN! (tentative title) and HORROR MOVIE. None of these is in the final stages yet.

TLs: WHAT ARE YOUR REACTIONS TO THE CURRENT CROP OF HORROR FILMS?

AO: I liked DR. PHIBES (which I

saw on TV, so probably some of it was cut); I haven't seen THE GOLDEN VOYAGE OF SINBAD, but I always like Harryhausen's work. MARK OF THE DEVIL is garbage; I didn't like THEATRE OF BLOOD (I went, expecting to love it, but it turned me off) and I was disappointed in THE EXORCIST, which I think is a sloppily-directed film, despite its acclaim. The effects should be better, for \$12 million dollars! Don't you think so? You could see the wires when she levitated, and I thought Dick Smith's make-up was extremely heavy-handed. The opening scene was really the best thing in it. As for a little test: Ask how many people who was the leading character in the film. Ten to one they won't know, or they'll think it was the little girl, or they'll think there WASN'T a leading character. The whole metamorphosis of the priest, Father Karras, his eventual triumph over the devil and his lack of faith, is so diluted in the film as to be non-existent. Ask Friedkin why he left out the plot. An expensive horror movie that is riding the crest of an incredible PR campaign. Five years from now people will say: What were they so excited about? Still, it's making money, so we'll be subjected, now, to a tpn of

post-exorcist type films (it's already started), just as we had a deluge of Godfather derivations. I can't imagine how many children we'll have to see urinating, vomiting, writhing and groaning in the movies to come. The prospect is gloomy, to say the least.

TLs: THANKS VERY MUCH, ALAN. PLEASE KEEP US INFORMED ABOUT CHILDREN AND ANDY. WE'LL CONSULT YOU BEFORE THE FORMAT OF "THE LATE SHOW" IS DESIGNED, AND, OF COURSE, BEFORE THE DEADLINE...



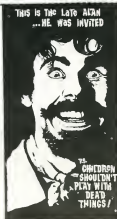
SIX MONTHS LATER (SEPT. '74), WE CALLED ALAN FOR LAST-MINUTE REVELATIONS OF HIS PROJECTS. HERE ARE A FEW ADDITIONAL FACTS THAT ARE SUBMITTED TO CLARIFY THE FATE OF THE AFOREMENTIONED MOVIES:

TLs: WE UNDERSTAND THAT THE NIGHT ANDY CAME HOME aka THE VETERAN IS GOING TO BE RELEASED BY EUROPIX....

AO: THE NIGHT ANDY CAME HOME has



(left) Making-up Richard Backus as Andy for DEAD OF NIGHT. "I did not receive make-up credit in the film- 'An oversight' I was told." Film also stars John Marley and Lynn Carlin.



been retitled DEAD OF NIGHT by Europix and is currently in release. I'm neither happy, nor unhappy with the version I saw last. Unpleasant personal and professional circumstances encountered while making the film account for my indifference.

TLS: CHILDREN SHOULDN'T PLAY WITH DEAD THINGS IS BREAKING BOX-OFFICE RECORDS IN CANADA! ANY CHANCE OF MORE EXPANSIVE RELEASE IN THIS COUNTRY IN SPITE OF THE LEGAL TROUBLE?

AO: All I know about CHILDREN is that it will be re-titled THINGS FROM THE GRAVE. Gary Goch, the producer, informed me of this. I have no other information on it.

TLS: WHAT ARE YOUR REACTIONS TO THE AIP RELEASE OF YOUR DERANGED?

AO: Much was cut from DERANGED, but it still remains my favorite of the 3 films. Probably because I co-directed and wrote the script. Despite its "gore" classification, I think we managed to inject a lot of humor and some interesting character observations. And Roberts Blossom is a sensational actor-as you must know, if you've seen THE GREAT GATSBY and SLAUGHTERHOUSE FIVE.

(above) Alan Ormsby's cameo as Herbert, late husband to Marion Waldman, in DERANGED, "a certified in-joke." Alan appeared only in the above photograph. Tom Savini helped with the make-up.



TLS: WHAT IS THE PROGRESS ON YOUR RECENT DEVELOPMENTS?

AO: Current projects involve the writing of a children's book, two television scripts (Movie of the Week) and a feature. All in the planning stages. The book will be published by Scholastic Magazine.



The set of CHILDREN. "Dave Trimble designed this whole graveyard. Forrest Carpenter, our Art Director, and Dave, built the whole thing."

behind the scenes with

# AND NOW THE SCREAMING STARTS.

Do you believe in ghosts? Vampires? Ghouls? Milton Subotsky and Roy Ward Baker do. For them, believing in the supernatural is a way of life. For Milton Subotsky is executive producer for Amicus Productions and Roy Ward Baker a film director whose credits include such fine works as THE VAMPIRE LOVERS and FIVE MILLION YEARS TO EARTH. Besides a mutual belief in things that go bump in the night, these two men have something else in common. They are both hard at work on Amicus', latest horror thriller entitled AND NOW THE SCREAMING STARTS.

It's obvious that Mr. Subotsky is not a man to be found lying down on the job. After finishing ASYLUM he immediately began production on AND NOW THE SCREAMING STARTS, working out of the largest of eight bungalows that he rents from Shepperton Studios (England). It is here that Subotsky houses his wall-to-wall collection of everything from old scripts to Big Little Books. His literary interests run far and wide, but they do lean towards the macabre. To look at him you would never guess he is capable of concocting the gruesome goings on in his own scripts. Nevertheless, he has written the scenarios for nearly every film his company has produced, and AND NOW THE SCREAMING STARTS is no exception. Stephanie Beacham (THE NIGHTCOMERS and DRACULA A.D. 1972) co-stars with Peter Cushing in the film which is a ghost story about the family Pengriffen and the spirit infested castle they inhabit.

I arrived on the set bright and early one morning as the crew was setting up for the day's shoot. After showing me to the set Mr. Subotsky left me on my own. I walked over to the man whom I had previously known only through his films to begin asking questions. Between short periods of illegibly scribbling on the script in his hands, Mr. Baker politely res-



Director Roy Ward Baker contemplates next scene as Stephanie Beacham watches.

ponded to my queries. Yes, the film's title would probably be changed (the working title was FENGRIFFIN). No, he wasn't the person to have a say in the titling of his pictures. Quite often the most exploitable title is used and no attempt at satisfying the director's wishes is made. There was hardly time for another question, let alone another answer. The crew was by then assembled and Stephanie Beacham in costume for her scene. As duty called, Mr. Baker said he would talk more later. With that he entered the small graveyard set that had been erected in the woods surrounding the studio.



Director Baker sets up camera angles as crew awaits his decision.



(top) Gory touches are applied to the severed hand of Fengriffin by make-up artist Paul Rabeger.  
(bottom) Hand retires after day of signing autographs on the set of AND NOW THE SCREAMING STARTS.

For the next four hours I tried to shoot as many stills as possible, hopping over camera cables and technicians as I worked. At the same time Mr. Baker tried to film a scene of Miss Beacham entering a graveyard, coming to a marker, and reading its inscription. By 11:00 I had my stills, but Mr. Baker didn't have his scene. Lunch was called and in a few minutes the set was empty. I took the opportunity to examine the set itself. Tony Curtis, Amicus' art director, had really outdone himself on this one. I touched a seemingly metal wrought iron fence and the chipping paint gave away the wood's disguise of artificial rust. Amazing.

There was still plenty of time until the afternoon shoot, so I opted for a self-guided tour of the studio. My travels eventually led me to the make-up department. I had wandered into a small room where I saw a man applying artificial blood to a foam rubber severed arm. I quickly introduced myself and a moment later realized I had stumbled upon Paul Rabeger, the make-up artist assigned to AND NOW THE SCREAMING STARTS. After filling him in on the morning's progress on the set, I began snapping stills. His work area was a mass of arms, legs, heads and hands, very photogenic. As I fired at will, Mr. Rabeger

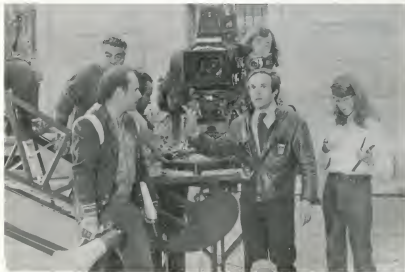
began describing the scene for which he was preparing the grisly member. The script called for a man's hand to be chopped off and for the hand to crawl across the floor. The beast with the five fingers happened to be sitting innocently on the makeup table. Rabeger fingered the foam rubber claw just above the knuckles until a small motor began to whir. As he placed it on the floor it began to crawl, spider-fashion, out the door. Quick thinking and fast legs rescued it from a soggy fate. (It had begun to drizzle in the traditional English manner). Giving Mr. Rabeger his hand back, I couldn't help admiring his skill in modeling it. The musculature was amazingly life-like. I was told it had been cast from a mold, but that additional work had been required in smoothing the rough texture of the foam rubber. It is there that the skill of the makeup artist must come into play. AND NOW THE SCREAMING STARTS is Paul

Rabeger's first horror venture, but judging from his brilliant work the first time out, it will not be his last.

As the lunch hour drew to a close, I wished Mr. Rabeger good luck and left him to his craft. Evil forces had prevailed, however, and I was prohibited from returning to the set by the rain. Things being what they were, I decided to head for home. Saying good-bye to Mr. Subotsky and his helpful staff, I boarded my train. Once back in my hotel room, the day's experiences started to fade away. They began to seem more and more like impossible dreams. And maybe they were. After all, I did visit a dream factory, didn't I?

**MARK CARDUCCI**

Photos by Kenneth Merhige



Francois Truffaut directs a film within a film in DAY FOR NIGHT, "a summation of my 12 years in the movie business."



# Will Edward Lionheart Get Back At TV Bitchmen?

TV CENSORS MURDER THEATRICAL MOVIES

During the preparation of this issue for edit, a great number of atrocities have been committed pertaining to films. Among the unfortunate were KLUTE, COUNT YORCA-VAMPIRE, NIGHT OF THE LEPUS, THE LAST PICTURE SHOW (though the TV print was edited by the film's director, Peter Bogdanovich, the subsequent results were hardly revolutionary for the medium), X-THE UNKNOWN (a 1957 - Hammer sleeper that was deprived of its shock sequences in spite of the late night slot on CBS), especially WILLARD and MASH, not to mention the re-run of FROGS, BONNIE AND CLYDE, and TRUE GRIT.

And not to buck at any theory revealed in the following review, NBC has released BORN INNOCENT which details a rape with a rather long broom handle, while CBS, those puritanical censors, have created a laugh sensation when by allowing Beatrix Arthur to shout "you son of a bitch!" at the top of her massive lungs during the September 23rd episode of MAUDE. ----proving once again that house shows do get the best of treatment.

Ironically, CBS-the most notorious of the three networks for butchering movies and liquidating the requisite dramatic development, has already

purchased MAGNUM FORCE and Sam Peckinpah's THE GETAWAY for the '75 season! Under the CBS samurai, both essays on reactionary violence should emerge with the impact of a Geritol commercial.

What we really need today is a reincarnation of Edward Lionheart who has a taste for TV censors, possibly, motivated by the castration of THEATRE OF BLOOD on NBC.....

The recent trends in television broadcasting has had a varied effect on the public. The new motion towards sex and violence has caused serious uproars among independent stations and network brass alike. The most serious issue involved, however, is not the sex and violence which is being aired but that which is not. I am referring to the editing, if one may properly term it so, of motion pictures for television.

The situation has been becoming far worse. While the made-for-television films exhibit more and more violence and spew forth more of those expressions once considered taboo, the theatrical features are being mutilated beyond belief or endurance.

Surely allowances must be made in view of the sensitive ears which could tune in to these films. Naturally, such things as graphic nudity or gut-twisting violence cannot be expected to be aired on television. But there are many who feel that if a film contains material which will be judged objectionable by the particular network and so will ultimately be cut, then the film should never see the small screen. This position is reasonable because there are times when the powers of censorship are carried too far and harmless films must suffer the punishment of having footage excised uselessly.

Take, for example, the sequence of TRUE GRIT in which John Wayne asks Kim Darby, "What do you have in your poke?" She responds by removing her Father's revolver to which Wayne retorts, "My God, girl, that's a Colt's Dragoon." See anything wrong with that particular phrase? Well, the ABC censors did, whereupon they promptly (but not efficiently) removed the phrase "My God."

ABC is not alone in finding this simple line offensive. Following their example, CBS censored a similar expression when they ran the film ESCAPE FROM THE PLANET OF THE APES. This time, "Good God" was edited out in favor of an infinitely more offensive blotch in the soundtrack. One can only ponder how this innocent little phrase can be offensive to anyone. Continuing with TRUE GRIT, other scenes were unnecessarily and ridiculously edited. The scene between John Wayne and John Fielder has Wayne hitting the table proclaiming, "I'll be ----ed!" This obviously bungled coverup has the same effect as chalk grating on a blackboard. This action is extremely unjustified since the same words are allowed to pass for PATTON. It is completely ridiculous to permit the words in one film and not in the other. Aren't children as likely to watch PATTON as they are TRUE GRIT?

The major offender in this instance seems to be CBS. Surprisingly, the network that gave us liberal shows such as ALL IN THE FAMILY and MAUDE makes the most senseless cuts of all. When CBS announced its intention of running Sam Peckinpah's cultish THE WILD BUNCH, everyone held their breathes. The result was just as expected. Peckinpah's fluid use of slow motion to emphasize the horror and senselessness of killing was so badly disrupted that even the plot was indiscernable. The cutting during the films explosive climax was so brutal that it ruined not only Peckinpah's message but the continuity of the film itself. The film, therefore, is destroyed. People seeing it for the first time are given the wrong impression about the film, Peckinpah, and everyone associated with it.

It is time for this to cease, especially before some of the most recent acquisitions of the networks (THE GODFATHER, THE POSEIDON ADVENTURE, and GONE WITH THE WIND to name a few) are mutilated by the censors. If Charlton Heston couldn't say "damn" in PLANET OF THE APES, will the end of GONE WITH THE WIND have Rhett Butler saying, "Frankly, my dear, I don't give a ----?"

Beneath these problems lies a more subtle, insidious issue. With the film being shown free on television, the average person won't pay to see it again, cut or uncut, in the theater. The phrase, "Wait until it comes to television" is still very much in vogue. So an edited version is shown on TV which makes it unprofitable to show it theatrically. Since this takes the unedited prints out of the public eye and often completely out of circulation, we are left with only the edited versions. Probably the best example of this would be Hitchcock's PSYCHO. After its disappearance from theaters, it has remained totally on the tube. The result? The classic shower murder scene, along with others, is



rarely, if ever, shown. In one showing on an independent station, they warned that it was unsuitable for children and then proceeded to cut out the murders of Janet Leigh and the detective, the love scene which opens the film, and even the close-up of Norman's Mother. (Networks do not have a monopoly on ruining films). In the Public Broadcasting System's series on film directors, the episode on Hitchcock showed the shower scene intact - and this on the same stations that present Sesame Street!

Let us not overlook the classic example of footage lost due to the censor's scissors. Only within the past few years has the excised footage been returned to the classic KING KONG. If Janus Films had not looked for the footage removed years earlier by the Hayes Office, it may never have been reincorporated into the existing picture. Censored footage from the 1931 FRANKENSTEIN has yet to be returned, and the famous spider scene is reportedly only seen in foreign countries; however, opinion of whether the scene does exist anywhere anymore varies.

The recent hunger for theatrical films on television causes difficulties in other areas of fandom as well. Not only does it hurt collectors (for whom there is no longer any re-issue material) but also the fervent film devotee who is thus unable to get a good idea of a director/actor/cinematographer's style from edited prints.

So it is quite clear that the proverbial "Pandora's Box" has been opened and an array of scissor-happy censors are maliciously flying out. I am not condoning freedom of expression to the point of no censorship, but stating that a film, once it has been made, has not only the right, but the necessity to be shown intact. If it can't be shown in its original state, then it should be kept from television until it can be shown unimpaired. The film should not be made to suffer because of what-

ever standards exist at that time.

But THE WILD BUNCH was not the only film destroyed by CBS. The net work then decided to run the 1968 science-fiction film PLANET OF THE APES. Many of the cuts were understandable but some were absurd such as those made during the Heston-Evans dialogue in which the word "emasculatation" is omitted. This seems to matter little since the word "geld" was used earlier in the same context. Probably neither word would be understood by the pre-puberty set (for whose benefit the omission was most likely made). Furthermore, this cut seems even less logical considering that CBS's ALL IN THE FAMILY has already mentioned not only the work in question, but "menstruation," "impotence" and "eunuch" (in reference to Germaine Greer's book) in an earlier time slot, when youngsters are more likely to be watching. What gives CBS the right to ruin films that use less offensive or adult words than their own TV shows?

Even more hypocritical is the chopping done during the film's final disclosure where Heston comes



Crucial scene motivating the resurrection of DRACULA- PRINCE OF DARKNESS, one of many serious omissions in the edited CBS version.

upon the defunct Statue of Liberty and curses, "Damn you. God damn you all to hell!" Here CBS allowed Heston to say only the first half of the quote, replacing the other with an ugly splice. What's hypocritical about that? Nothing, unless you consider the fact that they allowed Heston to say "Damn you all to hell" when they ran the second film in the series, BENEATH THE PLANET OF THE APES. In this instance, the cut is made at the end of one film (11:00) and not at the beginning of another (9:00). This represents a beautiful mix-up in the time slot standards of CBS!

One of the worst offenses CBS has come up with was the abhorrent handing of A.I.P.'s THE ABOMINABLE DR. PHIBES. A popular Vincent Price film, it was dismembered piece by piece. Practically all of the murders were cut and the climax was shown minus the sustained close-up of Price in full make-up. While CBS trimmed the scene, ABC showed it intact in a clip in their WIDE WORLD OF ENTERTAINMENT special THE HORROR HALL OF FAME during the same time slot. This illustrates a complete lack of uniformity in the standards of the three networks and that the cut was just another example of CBS's unfeeling attitude towards motion pictures.



The list of films attacked and conquered by CBS goes on and on, destroying the works of many directors: Arthur Penn's BONNIE AND CLYDE, Mike Nichol's THE GRADUATE, Antonioni's BLOW-UP, Polanski's THE FEARLESS VAMPIRE KILLERS as well as a variety of horror films such as FRANKENSTEIN CREATED WOMEN, THE CURSE OF FRANKENSTEIN, DRACULA: PRINCE OF DARKNESS and others.

Not to be outdone, ABC & NBC have come up with more than their share of violations. ABC, aside to the aforementioned TRUE GRIT, has done wrong to THE GOOD, THE BAD AND THE UGLY, THE BOSTON STRANGLER and LOVE STORY to name a few. Polanski's ROSEMARY'S BABY was about as frightening in its TV form as A NIGHT AT THE OPERA. Almost plotless when finally aired were the James Bond films FROM RUSSIA WITH LOVE and GOLDFINGER, in which a line spoken by Goldfinger concerning the number of traffic deaths resulting from the automobile was cut, reportedly to appease the sponsor for the night-Ford.

A great misconception concerning TV censorship was evident after ABC ran the film FUZZ. The film, in which teenaged sadists burned drunks, supposedly sparked several instances of drunk burning. While this is nothing to laugh at, the attitude people took regarding the incident certainly was. If these youths were crazy enough to ignite a man simply because they saw it on television, then the question of censorship has no standing here. If, on the other hand, the boys were perfectly normal until they saw this film then I suggest we remove everything from GUNSMOKE and THE FBI to THE THREE STOOGES so that they won't infect the kids. Either way, we

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Remains of Nurse Allen (Susan Travers) after the curse of locusts instigated by THE ABOMINABLE DR. PHIBES, a scene considered too graphic by CBS censors.

can't blame this film any more than we can blame the high crime rate on THE GREAT TRAIN ROBBERY (1903). It is up to society, not TV or motion picture censors, to ferret out such potential maniacs.

Moving on, we find that NBC has been the most liberal of the three although it has taken the hatchet to a number of films. John Wayne's THE ALAMO was cut as well as THE GREEN BERETS. In the latter, the shortening of some crucial scenes (such as Peterson's death) tends to confuse the viewer and lessen the film's impact. It is strange to find shocking scenes edited out of films like PLAY MISTY FOR ME one week and then thrill to NBC's FRANKENSTEIN: THE TRUE STORY which included a woman's head being torn off, extremely realistic amputated limbs flopping along on the floor with a few nude bodies thrown in.

But what does it all mean? The television industry is supposedly endeavoring frantically to set up a definitive system of program regulation which would control the networks before the clamor causes the government to step in. This, however, has little chance of happening. Since there are three networks, each will have to make concessions. Can you see, for example, NBC being told that they may become more permissive while CBS is told that they must tone down or possibly even get rid of some of their programming? Naturally the friction caused by the competition between the networks would make any possibility of this happening highly improbable.

Meanwhile, the prejudice against motion pictures continues. While the Supreme Court rules that theatrical films must watch themselves, few limitations are being put on television programming. The result being the derivations of such TV firsts as A CASE OF RAPE which, had it been released theatrically and then brought to television, would undoubtedly have been edited. Though

A CASE OF RAPE is important in that it covers a problem which should be given more attention (and is needed to offset the damage done by the stupid premise offered in CRY RAPE), the trouble is that while the made-for-TV films are becoming more risqué, we hear only about "those dirty theatrical films."

But since this cannot happen while these films are currently being irresponsibly mutilated, it will be the film lovers who in the end must watch helplessly while the new releases of today become a multitude of future lost films.

TONY MALANOWSKI

BOXOFFICE INTERNATIONAL'S

## JOE STEINMAN

Mr. Steinman, public relations coordinator for Boxoffice International Pictures, gives some insight into the problems of censorship and film advertising. It is certain that our readers, with emphasis on those of rural areas, can appreciate the constant frustrations encountered by the film industry due to suppressive regulations governing film exhibition. We hope capable persons as active and knowledgeable as Joe Steinman will resolve these problems.

TLs: DO THE GROSSES ON THE EROTIC-HORROR FILMS, E.G. THE TOY BOX, LILA, THE SINFUL DWARF, ETC. TRANSCEND THE RECEIPTS OF THE CONVENTIONAL SEX TRADE?

JOE STEINMAN: As a general rule the erotic-horror films do not bring in more grosses than conventional sex exploitation pictures. There are, however, some exceptions to this rule.



Herbert Lom puppet from ASYLUM- also cut.

Final note: The Amicus production of ASYLUM was broadcast on CBS with disastrous results, e.g., the brief shot in the "Frozen Fear" episode that reveals Richard Todd's bloodless corpse in the freezer was omitted. The footage of the animated limbs from that episode was considerably reduced, while the breathing, parceled head (clearly seen in the TV trailer) was completely cut. Among other absurd deletions, much footage from the framing story, "Manikins of Horror," was reduced, including Patrick Magee's death by a scalpel and the annihilation of the Herbert Lom puppet suffered complete omission. Indeed, more was seen in the TV trailer! In final summation.... CBS deemed it necessary to cut out the entire twist ending!!!

THE SINFUL DWARF is a good example of this. It is a very well-made picture containing a lot of suspense as well as eroticism. From the feedback that we are getting from situations where this picture has played, we have found that this picture appeals to a very diversified audience; i.e. the regular followers of the erotic horror films all come to see this picture but a very large number of people who do not frequent adult films apparently have been fascinated by the subject matter of this picture.

TLS: WHAT MOTIVATED THE TITLE CHANGE OF CAGED VIRGINS TO THE CRAZED VAMPIRE? THE ARTWORK HAS ALSO BEEN REVISED, RENEWING THE DESIGNS UTILIZED FOR THE TOY BOX. COULD YOU GIVE US SOME INSIGHT ON THIS AND ANY PAST MODIFICATIONS?

JS: We needed to change the title of CAGED VIRGINS because some of the newspapers around the country would not allow us to use the word "virgins" in our newspaper campaigns. Some newspapers around the country insist on imposing their archaic moral code on other people. Unfortunately, they are in a position to do this.

Once in awhile, after testing a campaign, we find that it is not as successful as we thought it could be. We therefore, on some occasions, change the artwork. The original ads on CAGED VIRGINS were not erotic enough. We felt that the new ads would signify a little more sensuality. They have

Anne Sparrow at mercy of THE SINFUL DWARF.



been more successful and the grosses on this picture have bettered considerably.

TLs: HAVE ANY OF YOUR PAST FILMS, PRIOR TO THE SUPREME COURT DEMANDS, SUFFERED ANY OMISSIONS DUE TO CENSORSHIP?

JS: The Supreme Court decision of last June 21st has not really affected us a great deal. Our pictures are all very well-made and in good taste. We have not needed to censor our prints in most areas of the country. Of course, there are a few exceptions to this, but we have been very fortunate on the whole.

TLs: ONE OF YOUR RECENT EROTIC-HORROR FILMS, BEHIND LOCKED DOORS, HAS GARNERED AN R RATING. DID YOU OMIT ANY SCENES TO GRATIFY THE MPAA FOR A "SOFTER" RATING, OR IS THIS AN ATTEMPT AT "LEGITIMATE" HORROR, WITH PRECEDENCE TO THE SOFT-CORE TRADE? WILL THE SUPREME COURT DECISION INFLUENCE ANY SUBSEQUENT DELETIONS OR CUTS?

JS: We had very little editing to do in order to get an R rating on BEHIND LOCKED DOORS. The omissions necessary were measured in frames, not feet. As an R-rated picture BEHIND LOCKED DOORS has been enjoying very good grosses everywhere it has played. It is backed up with a very good campaign which has proven itself successful. As an X, it would have been too mild. The picture does contain eroticism, but it is mild in nature as compared to an X-rated picture.

TLs: COULD YOU REVEAL YOUR MOST SUCCESSFUL BOXOFFICE INTERNATIONAL FILM, NOT NECESSARILY RELATED TO THE EROTIC HORROR GENRE? YOUR MOST SUCCESSFUL AND UNSUCCESSFUL EROTIC HORROR FILM? COULD YOU ELABORATE ON WHAT CONTRIBUTES TO A SUCCESS?

JS: It would be very difficult to single out any one picture as our most successful film. We have a very diversified line-up of product: comedies, mysteries, action, horror and erotic, sexual dramas. In some parts of the country one or another of these types will always be more successful. We have had very successful pictures in each one of these categories.

TLs: YOUR PUBLICITY CAMPAIGNS ARE MOST IMAGINATIVE AND THE ART VERY IMPRESSIVE. CAN YOU OFFER US ANY BACKGROUND ON YOUR ARTISTS AND YOUR PERSONAL INSPIRATION? DO YOU HAVE ANY REPERCUSSIONS FROM RATHER FASTIDIOUS LOCATIONS LIKE RHODE ISLAND THAT ARE APPREHENSIVE ABOUT VIOLENCE OR SEX IMPLIED IN FILM TITLES? THE RHODE ISLAND BOARD, OF COURSE, OBJECTS TO THE WORD "BLOOD" IN ADVERTISING, ALWAYS OMITTING IT IN A FILM TITLE AND REPLACING IT WITH A LESS "OFFENSIVE" SYNONYM.

JS: Thank you very much for your comments on our publicity campaigns. We work very hard on them. We use different artists depending on the type of campaign that we are working on. The planning and inspiration behind these is always a joint effort. That is why we are able to achieve diversification in our campaigns, but the overall credit must be given to Harry Novak. He gives every campaign his personal attention.

(continued on page 29)

Dinner for two in THE TOY BOX.





Director Guy Hamilton and Christopher Lee during break in filming of **MAN WITH THE GOLDEN GUN**, to be released by United Artists in December



Ron Ely as **DOC SAVAGE - MAN OF BRONZE** on location in Grand Junction, Colorado. Film will be Warner Brothers Christmas present.

**SNEAK  
PREVIEW**

(l-r) Susan Walsh, Divine and Cookie Mueller in **FEMALE TROUBLE**, the latest from haroque filmmaker John Waters. The film previewed in Baltimore in October and will see New York premiere soon. An interview with Mr. Waters will appear in our next issue. (Photo by Bruce Moore)

Producer Kevin Francis (with script) listens enthusiastically to Peter Cushing's suggestions for **THE GHOUL**, a Tyburn Film Production soon to be released in England.



# ALVY MOORE



Better known as Hank Kimball, the bungling county agent on GREEN ACRES, Alvy Moore is also engaged in the serious business of film production. With his associate, L.Q. Jones, Mr. Moore's work has encompassed several genres, which have resulted in THE WITCHMAKER, THE BROTHERHOOD OF SATAN and now A BOY AND HIS DOC from the award winning novella by Harlan Ellison about the year 2024 after the Fourth World War. We met Mr. Moore at Discon II (world science fiction convention) for an interview and personally found him to be an extremely friendly, very informative and intelligent man as you shall see....

**TLS:** YOU HAVE CONTRIBUTED TO HORROR AND FANTASY GENRES WITH YOUR PAST PRODUCTIONS, AND NOW SCIENCE FICTION. HOW ABOUT A BRIEF WARM-UP ON INDEPENDENT FILMS--ONE OF THE MOST SUCCESSFUL WAS JOE...

**ALVY MOORE:** I think personally that the film was ill-produced, if you look at some of the sets and what-have-you, but it doesn't make any difference--JOE is a success because it went out there and made a big noise and made a lot of money. Now, if you start comparing JOE with CONE WITH THE WIND or some other efforts, then JOE is going to be a cheap picture but you can't deny the fact that JOE made a lot of money and that's where it is in this business--you know, you're not going to last long unless you do. And that is why for us too--everyone of our pictures, we tried to be somewhat different and I'm getting a little tired myself of being different and I think from now on I'm going to make something that you can throw out there...and they may say it looks Mickey mouse, but if there's a line out front, who cares? I get tired of this trying to be artistic and all that jazz.

**TLS:** GREEN ACRES WAS THE BEST OF THE PAUL HENNING TV SERIES, PROBABLY BECAUSE IT INVOLVED MORE THAN THE PARTICIPATION OF TWO CITY SLICKERS IN A RURAL SETTING.

**AM:** You know, surprisingly enough too, GREEN ACRES was not an industry show--nobody in the industry watched it. Casting people never watched it, directors and producers thought it was a pile of garbage, and they never watched it. Anybody appearing in that show, no matter what kind of job they did--really, it was not great criterion, because you go out and they say, "What have you been doing?"; "Well, for the last 6 years I've been in GREEN ACRES", and they say, "Oh, what else? Have you done anything in the meantime?" And number one, that show was well written, by Jay Sommers and Dick Chevillat. Jay Sommers was the producer of the show. And you see, what did he do--he tackled the issues of the day, the tired tax problem, and he did it in a, to me, far-out way. He made a lot of statements, but everybody called it a cornball show but no one ever really--as you say, you picked up the essence of it, and that's true--it was well-written, a well-written show.

My partner, when I mention the word GRAZEN ACRES, throws up--he couldn't stand the show.

TLs: LET'S DISCUSS SOME OF THE FANTASY FILMS THAT YOU PRODUCED WITH L. Q. JONES...

AM: Yes, yeh..we made that last picture THE BROTHERHOOD OF SATAN which Columbia gave that marvelous title...

TLs: WHAT DID YOU WANT TO CALL IT?

AM: We called it COME IN, CHILDREN because, as you recall in the picture, Stothert Martin who turns out to be the heavy in that when he opened the door...so he was saying "Come in, children". And it was a good picture, it got good reviews in New York you know, and here's another case of a major took it and ran into a little problem, and they dumped it.

TLs: WHAT MOTIVATED YOU AND MR. JONES TO MAKE THE WITCHMAKER BACK IN 1969?

AM: We had a choice--two ways to go as I recall one day and one guy had the script to THE WITCHMAKER, and we wanted to do something and we thought "Well, at least we got something in our hand" and witchcraft seemed to be popular--ROSE-MARY'S BABY was just coming out. And so we said, "Well, the heck with it--right or wrong, its good". You know, there comes a time when you've got to say right or wrong and its good and when you look back on it you wonder why sometimes you do the things you do.

TLs: THE SATANIC RITES IN THE FILM WERE SENSUAL, BUT EVERYONE HAD THEIR CLOTHES ON, I RECALL THAT AFTER PERENCE FISHER MADE THE DEVIL'S BRIDE, HE SUGGESTED THE SUEBLE SENSUALITY OF HIS BLACK MASS WAS LIMITED BECAUSE OF THE ABSENCE OF NUDITY-IT

DEPRIVED US OF ANY REAL SEXUALITY THAT WOULD SIMULATE THE EROTICISM OF A BLACK MASS. WERE YOU ALSO PRESSURED TO SUPPRESS THE SEX IN THE WITCHMAKER?

AM: Surprisingly enough, THE WITCHMAKER has not passed the censor board of Australia!

TLs: VERY FEW FILMS HAVE...

AM: We sold it to Australia and I don't know what's in THE WITCHMAKER... we even cut out--there is that one scene, of course, at the very beginning, it's a little bit of shocker and that was cut out.  
Cut from Australian print of WITCHMAKER.



TLs: YOU MEAN WHERE LUTHER THE BERSERK DRAWS THE ANSATED CROSS ON THE STOMACH OF THE INVERTED GIRL?

AM: Right. Why, we got that all out--that whole scene was even taken out, the knife and all that stuff. It shows what the villian is capable of doing, and it's the only reason why we had that put in there--outside of that, there was nothing. We even cut that out--I don't know what



they're showing down there, it was rated PG over here. A lot of kids saw it and our sex in that-if you want to call it sex-was all implied, we never showed anything. Its like our picture here, A BOY AND HIS DOG-Idon't think we have any scene in our picture that you would call pornographic or "Boy, I'm going back to see that scene again because it turns me on", or whatever, or at least I don't think there is. If there is, maybe I ought to look at it again. I'll tell you some-times in this day and age, though, you are pressured into..nudity or sex scenes, or what-have-you because that's what sells, apparently that's what they're buying at the box-office.

TLs: WHAT WAS THE BUDGET FOR THE WITCHMAKER?

AM: I'll tell you, when it comes to budgets, it's the one thing we never discuss. Well, I think that's obvious-I don't know whether I have to go into that. I think any independent production should never, ever reveal their budget-because I say if it costs a nickel and looks like it was ten bucks, terrific, and if it costs ten dollars and looks like it costs a nickel, then it's

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A BOY AND HIS DOG. Blood and Vic. Blood's a rover. Vic's a solo.



embarrassing. If I say that picture costs a million dollars, somebody's going to say, "Well, what did you do with all the money?" or if I say, "That picture cost a hundred thousand", everyone goes around, "Look at that production value for that!" Wow!". So there's a certain admiration for it, but it doesn't help you when you go to sell it either. Especially if your going to sell the picture-if it costs a hundred thousand dollars. The distributor will want to give you twenty, and you'll fight for your life for the rest.

TLs: IT WAS A NICE LITTLE FILM-- IT PLAYED LOCALLY ON DOUBLE BILLS..

AM: See, it's very difficult when you go out and you work on a picture day and night and it damn near kills you--darn near, whoever's listening to this--and you see your blood up there on that screen. See, I can not go see A BOY AND HIS DOG--as a matter of fact, I left last night before the tenth reel because I just can't stand that pressure because I'm involved in it from all that dirt and wind in my face and the nights I didn't get any sleep and all the pressures. When I see that, that all pours in on me. And it's difficult to sit there and be objective to somebody saying, "Hey, I thought it was a piece of garbage". It's very difficult, because you say, "Gee, there must be some redeeming value. Did you like the photography? How about the make-up? There must be something that you like"--and yet you ask for it. It's a very peculiar thing-you say to somebody, "Hey, now be honest with me", and then they're on it, you say, "Well, don't be that honest..can you cheat a little and say, "I liked this or something?" We haven't looked at our cards on the picture yet, but that's a little difference because in a corner of a dark room I can

look at the cards, but when you're face-to-face with the cat that sees it and he's saying, "Listen, that part was really confusing through there" and you know that it's unlikely you're going to do anything about that, you're through with it and you're going to put it to bed and put it on the market and say, "Well, let 'em be confused then, I don't care".

TLs: THE BROTHERHOOD OF SATAN WAS AN IMPROVEMENT OVER THE WITCHMAKER, AND IT LOOKED MORE EXPENSIVE. THE WITCH COVEN SET ITSELF WAS IMPRESSIVE. DO YOU CHALK UP THIS IMPROVEMENT TO THE EXPERIENCES ON YOUR PAST MOVIES?

AM: Yes, it really has, no doubt about it. You see, the one thing we always try to look at as closely as we can is detail. I think I would argue the point if somebody said to me, "Say, I thought your production values were bad". I think if anybody looked at any of those pictures and said that, "Your sets were really, really kind of cheap-looking and you really didn't watch detail", I think that's where I take issue. Whether I liked the motion picture from an acting standpoint, from a story stand-point, directorial, or what-have-you--but one of the things that we really have always tried to do is give it production values and I think that's probably one of the differences you noticed--like in this latest picture, A BOY AND HIS DOG. The gymnasium scene would cost a major small fortune if they were to put that together

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A BOY AND HIS DOG. Vic meets Quilla June. When the world is nothing but wasteland, rape becomes the face of love.

On preview card circulated at Discon II, the 32nd World Science Fiction Convention, people who viewed workprint were asked, "Would you recommend this film?" The response was 94% "yes."



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TLs: YOU HAD A FINE ASSEMBLY OF ACTING TALENT IN BROTHERHOOD OF SATAN --YOURSELF, MR. JONES, STROTHER MARTIN. DID YOU SELECT MR. MARTIN AS A RESULT OF HIS ASSOCIATION WITH MR. JONES IN THE SAM PECKINPAH FILMS?

AM: Well, we've known Strother for a long time and this just seemed like a logical part for him and so we just sent him the script, and he liked it, so he said, "Fine". It's always nice when you can work with friends than a stranger, if I can, when I cast a guy. It's like your family--I'd cast my family if they could do the job.

TLs: HARLAN ELLISON TOLD US THAT A BOY AND HIS DOG WOULD HAVE A TITLE REVISION WHEN IT'S RELEASED--WHAT MOTIVATED A CHANGE OF TITLE?

AM: Well, I think the original idea of trying to change a title is trying to gain an audience. I think a title many times--for instance, A BOY AND HIS DOG--may

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Martin in THE BROTHERHOOD OF SATAN.



carry an R rating...well, that would certainly take it away from a family film. But a lot of people, they're not cognizant, they don't see that R, all they see is A BOY AND HIS DOG and when you get that BOY AND HIS DOG down to small news type, many times they don't carry the rating on them anyway, you'll just see A BOY AND HIS DOG. If you call up the theatre, they'll give you that, sometimes--but even if they do, it's so small, the only thing they really see is that BOY AND HIS DOG and it sounds Disneyish, it sounds family--what else? A BOY AND HIS DOG! And if you show A BOY AND HIS DOG---! So you have to go a little bit gizarre, whereas if you give a title like "Blood"---

TLs: IT WILL NEVER BE SHOWN IN RHODE ISLAND....

AM: ...the word "Blood", right away you're going to say, "Well, I'd better look at that a little closer if I'm going to send my kid....". "Blood" with an R rating would cause one to hesitate, but A BOY AND HIS DOG with an R rating--"Oh look, A BOY AND HIS DOG"--that's all they'll see. It's a funny thing about people, and I've done it myself--you just see the title.

TLs: BUT WOULDN'T THE WORD-OF-MOUTH, AFTER THE REVIEWS, CAUSE PEOPLE TO THINK TWICE ABOUT A PARADOXICAL TITLE ABOUT A NIHILISTIC REVOLUTION? AREN'T YOU AFRAID OF OFFENDING THE SCIENCE FICTION DIE-HARDS WHO LIKED HARLAN'S TITLE?

AM: Well, if we go just word-of-mouth and take a small theatre and word-of-mouth it with the college and all that jazz--yeh... as I say, I was saying a while ago, I have never seen a bad title on a successful movie, have you? There ain't no such thing--there's no

such thing because if the picture is successful, no one worries about the title. EASY RIDER --what the hell is that? Z? You know you go to these; however, there are extenuating circumstances that made these pictures successful. The title had nothing to do with it, but they did get away with calling JOE, you know--JOE--there's a great title for you... "Let's go see JOE!", "What's that about?". I like A BOY AND HIS DOG--I always have--I'd kind of like to see them keep it.

TLs: YOUR FILMS FOCUS ON EVIL PROLIFERATING IN BIBLE BELT COMMUNITIES AND RURAL AREAS, WITH DOMESTICITY BEING AFFECTED BY AN OUTSIDE FORCE. THIS IS NOT TOO FAR REMOVED FROM THE JACK ARNOLD FILMS OF THE 50s...

AM: Well, I guess in trying to relate to people, this is why, I think, A BOY AND HIS DOG --That's what we're trying to do. I don't know whether we did it or not. In this day and age, it's not that difficult to communicate with everybody--you're trying to look at your market, and the biggest market, of course -- the kids from 17 to 30-- these are marvelous statements, that's your audience. So you say, "Alright, I'll try to hit that market"--well, what kind of picture is that?

CHINATOWN is a big epic, they got all the money. That doesn't make it successful because they got all the money..but they sure have a better chance and more time. You stop and think if you look at that picture of ours and if they could ever know the amount of money that we had to spend, the amount of time. We made our last picture in 27 days! We did scenes there that a major would have spent a week on and we had them done in a day or half a day, or something like that, cause time is money. But I can't say that --I can't get in front of the movie house everytime they show the film and say, "Friends, this scene took

four hours, and normally it takes a week" and somebody says, "Well, you should have taken a week or not done it at all". So you have that-but nobody knows it. They sit in their seat and man, they look at it and the only thing they see is what is revealed to them.

TLS: WE HEARD ALL POSITIVE REPORTS. OTHER WRITERS ARE UNSATISFIED WITH SCREEN ADAPTATIONS OF THEIR WORK--ROBERT BLOC<sup>3</sup>, RICHARD MATHESON, RAY BRADBURY, TENNESSEE WILLIAMS, AND ESPECIALLY HARLAN ELLISON IMMEDIATELY COME TO MIND. HOW DID YOU PROCURE HARLAN'S APPROVAL FOR HIS BOY AND HIS DOG?

in the phone book, and I said, "Are you the Harlan Ellison that wrote A BOY AND HIS DOG?", and he said, "Yes". I said, "We're interested in it", and he said, "You and a hundred other people". And we said, "Well, if you want to come down and talk about it..." and he did. And one thing led to another--we had our meetings, and finally we were able to please him which I was very happy about. He's been able to look at the picture and say, "Hey, that's in essence what I felt when I wrote it". It doesn't make it good but at least we stuck to what a writer felt--and we've listened to his suggestions, we're trying to



AM: Well, our photographer, number one, brought the story to us, we read it, A BOY AND HIS DOG, and it was an intriguing story. Of course, it would make a great pornographic film written because of the language and the way he has to describe his events. We don't have this in the movie, we have the essence of it. But it was very intriguing, and we called him up, as a matter of fact his name was

make a few cuts now. Some of the cuts he suggested, even last night, were still in there, so I don't know what the problem is---a couple of words that he objected to, and we really try to listen to him. It's not that we're saying, "Aaah, what does he know", or anything like that--but we listen very closely...

TL5: WELL, I THINK IT'S ESPECIALLY INTERESTING THAT YOU PERSUADED HARLAN TO SELL HIS PROPERTY TO YOUR INDEPENDENT COMPANY AFTER HE ALREADY TURNED DOWN ALL THE MAJOR STUDIO OFFERS FOR A BOY AND HIS DOG.

AM: Well, what I think that they wanted to do was..when they said, "How do I move the dog's mouth", for instance. A major studio tackling this picture would have ruined it. I think they would have written several versions of it and never gotten it on film. That would be my prediction. They would try to get a screen version of this and find out they couldn't get it, or that there's something wrong with it or something, and it would have died a natural death, spending three or four hundred thousand dollars on the scripts and finally just laying them on a shelf somewhere. That would be my prediction.

TL5: DID YOU WORK CLOSELY WITH HARLAN ALL THROUGH THE FILM?

AM: No, he got terribly tied up

with a whole bunch of things and we had carte blanche on a lot of aspects. We kept him informed and posted. Anytime he wanted to know what we were doing, our office was always open for him to come down and talk. But you know Harlan--Harlan was like a dynamo. He's in New York one day, and San Francisco the next, and Europe in fifteen more minutes... so we said, "Look, we're here and doing our thing, so anytime that you are available, you want to know something....". So this is the way we worked it out.

TL5: WE NOTICED THAT THERE IS A PARALLEL BETWEEN THE VICTIMIZED HEROINES OF YOUR FILMS...THORDIS BRANDT IN THE WITCHMAKER, AHNA CAPRI IN THE BROTHERHOOD OF SATAN, AND SUSANNE BENTON IN A BOY AND HIS DOG ...IS THIS INTENTIONAL?

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---

Parallels among the Moore heroines; (left to right) Thordis Brandt in THE WITCHMAKER (1969); Ahna Capri in THE BROTHERHOOD OF SATAN (1971); and Susanne Benton, who plays Quilla June in A BOY AND HIS DOG.



AM: No, it's very interesting. I was thinking last night when Susanne Benton was in one scene... Ahna Capri could have been doing the same thing. Ahna was just a little older, we wanted a girl that was a little younger--not that Ahna's an old woman, but she's just a little older than we thought Susanne was. I don't know--I guess there could be. You brought up the point there--I suppose it's like marrying the same girl over again three times. Who knows? Maybe we just migrate to that. It's an interesting concept though, I haven't thought of that. I'll have to look at, assuming we make another one--we'll have to see what that brought.

TLs: DO YOU THINK ANY OF MR. JONES' EXPERIENCES WITH SAM PECKINPAH RUBBED OFF ON A BOY AND HIS DOG? I MEAN, DO YOU THINK THIS AFFECTED THE STYLE....

AM: No, I think L.Q.'s direction is his own thing. He is a Sam Peckinpah admirer; however, I think Sam is a little too violent at times for me. As you noticed in our gym scene, where we killed four or five people, everything else...it's the old Western, it's pretending you're shot and falling over. You don't have the close-up and the cloth being blown up and blood squirting out on the limbs.

TLs: ARE THERE ANY SCENES FROM ANY OF YOUR FILMS THAT YOU WOULD HAVE PREFERRED TO SEE RETAINED OR LATER RESTORED?

AM: Gee, I don't think so. I think the other side of the coin is probably truer. I see some things that I look back that should have been cut.... I've been in a couple of arguments with the editor or I.Q. sometimes. It's always easy if somebody will sit down and edit a piece and then

you can sit there and start throwing your 2 cents in. That's an easy position too, cause the guy that sits there originally and puts it together is where the work load is. The only only "gig" argument that we ever had which I finally threw up my hands and said "the heck with it" and they finally did, it was at the beginning of THE BROTHERHOOD OF SATAN with the toy tank. They (Columbia) wanted to take out the toy tank at the beginning and just open up with the big tracks of a tank and I really fought tooth and nail. And, of course, I think what happens is like when Harlan or I.Q. or me, when you get very vindictive over one point, when you keep hammering and you're that sold on it, everybody looks at it very closely because most of the time you can say, "Hey, it doesn't make that much difference, it might be better this way or might be better that way." Or when it comes to "Guys, you're really wrong." ...like with Harlan here, one little thing I thought he was really wrong, he says, "OK" and it stays in. That's the way I've seen it between the boy and girl in the boiler and there's a long pause in there and think it's a terrific scene--and I.Q. did it in editing and I talked him out of it. And then Harlan thought the dog ought to say something in between that..."Oooh, you're ruining that" and I'm so sold on it that when you say it that way, they say, "Well, OK-if you feel that strongly..." But anytime anybody feels that strongly, like Harlan or anyone else over certain words, you got to take a close look at it because otherwise you say, "Oh well, let it go."

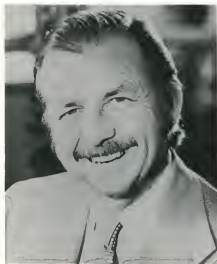
TLs: WHAT IS YOUR PERSONAL RESPONSE TO THE TEST AUDIENCE REACTION TO A BOY AND HIS DOG?

AM: There was one spot where I got a little concerned and nervous, and that was when the boy is in the hos-

pital bed. And in the book, of course, it isn't that way at all, and we had to change it around. And I think that reaction probably came from a lot of the guys that had read the story and were looking for that exact thing. So that was the only area that I thought...it wasn't long after that, I thought, "I can't take this anymore", so like a coward, I ran.

TLS: WELL-AS I MENTIONED BEFORE-THE RESPONSE WAS ENTIRELY IN YOUR FAVOR. A BOY AND HIS DOG LOOKS LIKE A HIT, JUDGING FROM AUDIENCE REACTION. THANKS SO MUCH FOR YOUR TIME. I THINK A LOT OF TV BUFFS WILL BE SURPRISED THAT YOU ARE COMPLETELY UNLIKE YOUR PORTRAYAL OF HANK KIMBALL, THE BUNGLING, PROCRASTINATING COUNTRY AGENT ON GREEN ACRES ....INSTEAD, YOU ARE A MAN OF INSIGHT AND CEREBRAL CONCEPT WITH FILM PRODUCTION.

AM: Gee...I wish I knew what "cerebral" meant.....



Proud producer Alvy Moore.

(continued from page 19)

TLS: THERE ARE RATHER CONSPICUOUS PARALLELS IN PLEASE DON'T EAT MY MOTHER WITH ROGER CORMAN'S LITTLE SHOP OF HORRORS. HAVE ANY OF YOUR CONSTITUENTS MADE ANY REFERENCE TO THIS? WAS THE SATIRE INTENDED TO BE ANALOGOUS WITH CORMAN'S HUMOR?



Buck Kartalian feeds frogs, flies, mom and Rene Bond to talking plant in PLEASE DON'T EAT MY MOTHER. Film has been reissued this year under the title HUNGRY PETS.

JS: Any "parallels" between PLEASE DON'T EAT MY MOTHER and Corman's LITTLE SHOP OF HORRORS is strictly coincidental. To the best of my knowledge, neither our script writer or director had ever seen Mr. Corman's picture.

TLS: THERE ARE SOME REFERENCES TO LOVECRAFT AND HEINLEIN IN THE TOY BOX. CAN WE EXPECT ANY SUBSEQUENT SCIENCE FICTION SEX AND/OR HORROR FILMS FROM BOXOFFICE INTERNATIONAL?

JS: Although we do not have any science fiction and/or erotic horror films on our drawing boards at this moment, we are always looking at new scripts and, if the right property were to come along, yes, we would certainly make another picture along these lines.

# "IS HITCHCOCK FOR THE BIRDS?"



Mention birds to a Hitchcock fan and chances are THE BIRDS will come to mind as Hitchcock's definitive comment about the relationship of birds to man. However, Hitchcock's interest in birds goes far beyond what he shows us in THE BIRDS. This sub-theme, in several of his films, brings up the question of who is superior.

After convincing us in NORTH BY NORTHWEST that to be able to fly is to have power over someone on the ground, Hitchcock tells us in his next film, PSYCHO, that the freedom of flight is no match for the sinister workings of the human mind. In this film, both Norman Bates (Tony Perkins) and Marion Crane (Janet Leigh) have interchanging bird and human personalities. Marion, disgusted with her human life, becomes a "bird" and flees. Hitchcock makes this all too obvious by giving her a name like Crane, a city such as

Phoenix and a car she picks up on the way that strangely looks as if it might be a Thunderbird. Along the way she is harrassed and taken advantage of by humans (the policeman and the used car dealer).

When she comes to the motel, Bates successfully draws her into his parlor where he proudly displays all of his conquered birds, of which she is to become one. He realizes that he can never escape his "Mother" and therefore is jealous of the birds that can fly away whenever they wish, so he must destroy them. "We're all in our own private traps" he says, "and none of us can ever get out." As a human, he is hopelessly tied down, the way Marion was tied down at a dull job before she flew away. "People never run away from anything," Bates reflects. Marion is running away and so becomes a bird in Norman's eyes. He tells her that she "eats like a bird" and gets upset when she suggests putting his Mother in an institution, another kind of trap.

Peeking in at her while she is undressing, Marion suddenly appears to Norman as a woman. The other side of Bates, his Mother, now comes out because she cannot tolerate a human getting away. Mrs. Bates, you see, is also a bird and so is stuffed and preserved like Norman's other prizes. When the Mother personality takes over at the end of the film, she despises Norman because to her he is human: "As if I could do anything but sit and



stare like one of his stuffed birds." Where she thinks nothing of killing Marion for the cause, she refuses to even swat a fly, an ally is the war of dominance against humans.

Norman's view of his Mother as a bird imprisons him even more. Being a bird, she had to be destroyed, but the fact that he murdered his Mother haunts him and he is afraid to leave or desert her: "If you love someone, you can't do that to them even if you hate them." It is ironic that while Norman easily destroys the bird (Mother), the bird personality eventually dominates him. Sitting in the parlor with Marion, he curiously resembles the stuffed birds there, being trapped along with them. Mother sees Marion as a human threat to her hold over Norman and so she must kill her. On discovering the dead body, Norman recoils, knocking down a bird picture on the wall, showing that to him it is a bird that was destroyed. Norman is basically honest and loyal and couldn't possibly dumper in the swamp with a clear conscience unless he was sure it was right. Since she was getting away, she

---

Norman Bates goes to clean up after "Mother." Hitchcock gave personal tour of house in trailer (coming attraction film ad) for PSYCHO.



"You will be admitted FREE if this number (on reverse side of mask) is posted at the box office the first Saturday THE BIRDS plays at this theater.

"There is only one rule! You must come to the theater wearing the mask."

Publicity gimmick and slogan utilized for advertisement of THE BIRDS.

---

had to be destroyed. (When we see Sam and Lyla in another room, the pictures are of flowers, not birds, and the lamp has a picture of a sailing ship; in other words, they will escape).

There is a contradiction in the film here. Although the bird in Bates gradually takes over in the form of Mother, Bates is eventually defeated by people (Sam, Lyla). Who wins the fight for dominance? The same interesting twist exists in reverse in THE BIRDS. The first birds are harmless lovebirds, caged and dominated by people like Melanie (Tippi Hedren). Later, however, it is the humans that are eventually defeated by the birds.

Actually, THE BIRDS is really a continuation of this battle for dominance between humans and birds. The scenario is similar in several ways. Where in PSYCHO, Marion is the strange woman that becomes involved and trapped by Bates and is disliked by his "Mother", Melanie in THE BIRDS also is the stranger who becomes involved with Mitch (Rod Taylor) and is disliked by Mother. Nothing bad happens to either women until they enter the area dominated by the man

she becomes involved with. (It just so happens that Mitch is the smartest, most important, richest and handsomest man in town).

Although the birds of THE BIRDS appear to be the aggressors, Hitchcock brings up the question of human guilt. Rather than showing the birds as the sole evil, he reminds us through the talk of the townspeople that people actually started this war by hunting birds, destroying their nests, polluting the air, etc. This idea of human guilt brought up in THE BIRDS has been elaborated on in later films such as FROGS. As people, we cannot look at this objectively. Norman Bates, a psychotic killer, manages to come off fairly likeable. On the other hand, we have a tendency to hate and fear the birds because the sides are much more clearcut - us versus them. This

concept is reflected in THE BIRDS as lonely people with nothing in common are suddenly brought together as a race facing destruction.

Both THE BIRDS and PSYCHO follow the Hitchcock theme of forces of good versus forces of evil. However, Hitchcock plays with us as usual by providing bizarre situations in which the forces of good and evil are not easily distinguished. Birds are generally misunderstood by humans and he exploits this mystique. This article hasn't answered the question of whether or not Hitchcock is for the birds, and it isn't going to try because if we knew, it would take all of the fun out of Hitchcock's films.

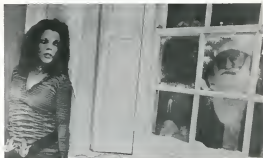
MARTIN FALCK

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What's left of Dr. Nolter (Donald Pleasence) after THE MUTATIONS get through with him.

---



*Produced by : Robert D. Weinbach  
 Directed by : Jack Cardiff  
 Screenplay by : Robert D. Weinbach & Edward Mann.  
 Cast : Donald Pleasence (Dr. Nolter);  
 Tom Baker (Lynch); Julie Ege  
 (Heidi) and Michael Dunn (Burns)*  
 92 minutes  
 MPAA RATING : R  
 Columbia Pictures

There is a certain fascination with THE MUTATIONS, a leisurely-paced science fiction drama patterned very closely after 1973's very enjoyable SSSSSSS, but the film, as a whole, is never really very scary or dramatic.

Donald Pleasence does the mad scientist ho ors this time, trying to create a plant-man, part carnivorous plant, part human (Doctor Strother Martin went for a snake-man is SSSSSSS).

When a secondary character remarks that he wouldn't like to be a snake-man, audiences can easily guess who the next victim will be. But the plant-man escapes, seeks out lover Jill Haworth and when she, quite understandably, goes into shock, the plant man returns to the lab to gobble up Pleasence.

Its all pretty standard horror stuff. The lab scenes are good and Julie Ege photographs quite well, especially in the nude, as the ill-fated would-be heroine. Donald Pleasence does his usual nuerotic scientist bit while Baker lives it up as "the ugliest man in the world."



Unsuspecting Julie Ege gives free show to voyeur Cabbage-Man, the latter preparing to pollinate. From THE MUTATIONS.

Baker attempts a love tryst with a prostitute who does not reject him but makes him pay extra money for being told that he is loved....but the scene doesn't come off with quite the poignancy it should have.

Director Jack Cardiff is quite out of his field with the material but manages to bring it off fairly well. He employs actual circus freaks as performers (as did Tod Browning before him) but the performances are distinguished at best.

THE MUTATIONS, then, is a watchable but never more than average exercise in grade-B horror.

**JOHN DUVOLI**



(l - r) Chris Lee, Nichole Calfan and Faye Dunaway in THE THREE MUSKETEERS.



## THE THREE MUSKETEERS

*Produced by : Alexander Salkind  
Directed by : Richard Lester  
Screenplay by : George MacDonald Fraser  
Cast : Oliver Reed (Athos); Raquel Welch (Constance); Faye Dunaway (Milady); Christopher Lee (Rochefort).*

*107 minutes*

*MPAA rating : PG*

*Released by 20th Century-Fox*

Take your typical musketeers film, add some ladies-in-waiting with their breasts bulging out of their dresses, a seduction scene or two, some nice blood and violence a la Peckinpah, make the whole thing funny and you've got one hell of a film right?

Nope.

Although it brings some new ideas to an old story, Richard Lester's THE THREE MUSKETEERS is really no more than a series of humorous but weakly related sequences. The musketeers kill a few men, ride on and kill a few more, etc. The plot itself is rather weak also-something about the scheme of Cardinal Richelieu to discredit the queen. However, the film concentrates so much on D'Artagnan's antics and Constance's (Raquel Welch) chest that the Cardinal fades into the background.

On the subject of the Cardinal, I wondered why the ads for the film listed Charlton Heston's portrayal of the character last. After catching a few glimpses of him on the film

the answer was obvious. Whatever happened to the Charlton Heston who told the "damn dirty apes" to get their paws off and come down the mountain with the Ten Commandments? Compared to the fine performances of Michael York as D'Artagnan, with Oliver Reed, Frank Finlay, and Richard Chamberlain as the musketeers (Athos, Porthos, and Aramis, respectively), Mr. Heston was just plain uninspiring.

On the positive side, there were some genuinely funny parts in the film. For those of you who always wanted to see Raquel Welch step into a spittoon, THE THREE MUSKETEERS has it. The film also satirizes some of the conventions of the period we always see in these pictures, such as the carefree killing--"If you see him, kill him for me." And don't forget the dangerous highroad where a dozen bandits come flying out of a tree at the rider below (they all miss).

It is nice to see originality for a change, but Lester's version of THE THREE MUSKETEERS lacks the excitement of previous versions, which were also more realistic and believable than this sophisticated remake.

#### MARTIN FALCK



Produced by : Charles H. Schneer  
 Directed by : Gordon Hessler  
 Screenplay by Brian Clemens  
 Cast : John Phillip Law (Sinbad);  
 Caroline Munro (Margiana),  
 Tom Baker (Koura) and  
 Douglas Wilmer (the Vizier).

105 minutes MPAA rating: G  
 A Columbia Release

The most recent collaboration between producer Charles H. Schneer and animator Ray Harryhausen is sur-

prisingly disappointing. Surprising, since the partnership has proved successful in the past. Disappointing for many reasons.

Unlike Harryhausen's earlier films, GOLDEN VOYAGE borsts few moments of true excitement. The duel between the Griffin and Centaur is entertaining even if it isn't up to older standards set in THE SEVENTH VOYAGE OF SINBAD. The film's best footage, however, begins when the ship's figurehead is granted momentary life from Koura the magician. The figurehead's lumbering movement, combined with the sounds of creaking boards give a true impression of a living pile of wood. Unfortunately, these moments are the exception, not the rule.

The acting is universally poor. John Phillip Law is consistently dull in the role of Sinbad while Tom Baker appears to be walking through the role of Koura. Neither are aided by Brian Clemens' script. John Phillip Law's attempt to use a foreign dialect renders him unintelligible through much of the film. Poor Douglas Wilmer, however, has to deliver most of his lines from behind a mask. Needless to say, many words are missed.

The film's worst failing, however, is Brian Clemens' script. Clemens has managed to provide the actors with every imaginable cliché. John Phillip Law is constantly scaling ropes, fighting off natives and wooing the busty heroine. Such heroics have been seen to better advantage in past films such as SEVENTH VOYAGE. Clemens even provides a completely unnecessary (as well as unfunny) comic relief in the form of a young hashish smoker.

Even Ray Harryhausen's special effects are far below standards set by his previous films. His latest creations lack the life and personality of his earlier Venutian creatures, dragons and winged demons. Harryhausen's gift for instilling personalities in his small

models was not apparent in GOLDEN VOYAGE. Most disappointing is his six-armed goddess who walks around for a few minutes menacing Sinbad's men with a corresponding number of swords. The creature is no more than an expressionless statue with moving arms. The Homonculus is a shrunken winged version of the Venutian creature from TWENTY MILLION MILES TO EARTH. The concept was far more successful in the earlier film. While the Venutian beast was a living, breathing abomination from space, the Homonculus had the appearance of an animated model.

Hopefully, future collaborations between Schneer and Harryhausen will produce films which offer original concepts rather than hackneyed cliches. Perhaps if they viewed some of their earlier films they'd be reminded of their true abilities.

**DON LEIFERT**



*Directed and co-produced by:*  
*Michael Winner*  
*Screenplay by: Wendell Mayes*  
*Cast: Charles Bronson (Paul Kersey);*  
*Hops Lange (Joanna Kersey);*  
*Vincent Gardenia (Frank Ochoa).*  
*93 minutes*  
*MPAA rating: R*  
*Paramount Pictures Release*

Rape, murder, handguns, mugging and violence all abound in DEATH WISH. These are all elements guaranteed to offer at least minimal success at the box-office to any film. Yet, in Charles Bronson's latest effort, he and director Michael Winner have managed to create something more than another venture into ultra-violence. They have generated a minor social phenomenon.

DEATH WISH chronicles the violent transformation of Bronson from a "well to do" liberal Jr. Exec. to a "well to do" Jr. Exec. who also happens to be a killer-vigilante. Having one's wife murdered and daughter brutally raped by a trio of typical New York deviants can do strange things to a man. As his traumatized daughter rapidly degenerates into a vegetable, officialdom writes the criminals off as merely new percentage points in the rising crime rate; they quite casually admit that their apprehension is unlikely.



Bronson's reaction is to strike back against any and all muggers; eventually escalating his role into that of a grim, gun carrying, night stalking, anonymous avenger. He "blows away" large numbers of the criminal population (of all races, creeds, and colors--he's an Equal Opportunity Vigilante); he becomes a media cause celebre; and he dominates the popular imagination. The highly satisfying

ending of the film reflects the changing attitude of today's film makers.

Even more fascinating than the film itself is the public reaction to it. The suburban public loves it, the critics are generally frightened by it, and various ethnic minorities are incensed over it. For good or evil, DEATH WISH is bringing White Suburbia's fears right on home to them--and it is their gleeful acceptance of Bronson's frustration-reaction to those fears that disturb some. Most of the "fat cat" newspaper and magazine critics simply do not understand the rage that fills those theatergoers who fear to go "downtown" after dark. Whether these fears are real or imagined is immaterial. The average suburban views the city as a "combat zone." Check the ethnographics of Baltimore City movie houses to Baltimore County ones. Who goes where to see what? It is the people who fear to patronize the center city theaters who are lining up to see DEATH WISH in the suburbs.

The critics question whether this film will send the "simple minded" public out into the streets on a spree of "mugger murdering"...hardly. They fail to realize that DEATH WISH isn't creating a trend, it is merely quite effectively reflecting an urban reality they obviously refuse to see. People are scared and frustrated--paranoia is fashionable.

Winner takes one of today's big media scares--RAPE, graphically films one being committed, and then uses the time honored theme of vengeance to gain the audience's acceptance of Bronson's actions. No one could have been as effective or frightening as the vengeance-driven hero as Charles Bronson. The cause breeds the effect, and the fact that Bronson never catches his wife's killers doesn't really matter. Simply because he ACTS, rather than suffer along with his frustration, 37

is what excites the audience. Bronson portays the nightmare figure of the status quo establishment come to life. The fact that the world of DEATH WISH is a reality and audiences recognize this--gives this film its significance.

**STEVE UMSTEAD**



*Produced by : Ralph Solomons  
Directed by : Ray Austin  
Screenplay by : Klaus Vogel  
Cast : Ann Michelle, Patricia Haines  
and Neil Hallett  
MPAA rating : R  
A Univisat Production, Ltd. Released  
by Joseph Branner Associates Inc.*

This film was making the rounds last year as an X-rated skin-flick. Now, ever, with the present permissiveness, it is in current release with an R-rating. I have not seen the current release of the film, and therefore, I don't know whether it has been cut in order to receive the new rating, but having seen the original X version and some of the more current skin-flicks, I doubt if it was cut at all. At the very least, minimal cuts were probably made.

The story concerns two young sisters who are hired as models by a woman who runs a modeling agency full-time and a witch's coven part-time, on the side she is a lesbian. One of the sisters (Ann Michelle) turns out to be a gifted, but budding young witch. Thus, she is initiated into the coven. Inevitably, power struggle between the young upstart and the older est-

ablished leader of the coven occurs and comes to a peak when the young girl, in a rather violent climax, kills the older woman.

This is more of a skin flick than a horror film, but if you like your horror and black magic mixed with shapely, nude women, this film is for you.

CARL NFFF

## THE BEAST MUST DIE!

Produced by : Max J. Rosenberg and Milton Subotsky

Directed by : Paul Annett

Screenplay by : Michael Winter

Cast : Calvin Lockhart (Tom Newcliffe)  
Peter Cushing (Dr. Christopher Lunderon); Charles Gray (Bennington); Anton Diffring (Paul)  
93 minutes MPAA rating : PG  
A Cinerama Release

THE BEAST MUST DIE! is one of the year's "fun" movies, with emphasis on the portentous, rather than precedence for the pretentious, like some of the current fare in the genre, i.e. the "was-it-real-or-fantasy" criterion that has been polluting less-imaginative work as ye ole' deus ex machina, along with stale "twist" endings that have plagued very predictable potboilers. One almost yearns for the old cop-out ending in THE APE MAN.....remember the mysterious character who can somehow predict the action and subsequently inform the participants on the best possible procedure for cornering the villain? When one of the inquisitive actors asks the gentlemen his identity, the stranger reveals "I'm the author of the story. Screw idea, wasn't it?" This same sort of concept, along with something like the ending to a Bob Hope movie, like CASANOVA'S BIG NIGHT (Hope offering the audience alternative endings, which was later picked up by MR. SARDONICUS) 38

or THE ROAD TO BALI (Hope struggling with the optical effects, trying to prevent "The End" from crawling on the screen), would be perfectly justifiable and probably improve the current croppers, e.g. DRACULA'S GREAT LOVE, HORROR HIGH, THE BAT PEOPLE, MADHOUSE. The latter film should have been a minor classic, but the director's inexperience with the genre motivated him to take the whole thing seriously, the same way John Wayne would direct CLOCKWORK ORANGE, and he does not recover until the last 5 minutes.. A pity Robert Fuest or Roger Corman didn't tackle the project.



(l - r) Anton Diffring, director Paul Annett, and Calvin Lockhart in rehearsal for THE BEAST MUST DIE.

In THE BEAST MUST DIE!, Milton Subotsky's admiration for William Castle, and the latter's expurgation of double entente endings (Robert Bloch's ambiguous ending of THE NIGHT WALKER was omitted in Castle's adaptation of the novel), is especially prevalent in "The Werewolf Break", a welcome return to the Castle gimmicks after years of cult worship for hacks like Michael Reeves and the subsequent phony sophistication elicited by such "stylists." "The Werewolf Break" is a 60-second pause for the audience to determine the identity of the werewolf, a lycanthropic victim that has been assembled among the guests at Calvin Lockhart's estate. Remembering the ending of TEN LITTLE INDIANS, I personally suspected Charles Gray, even though the actor died earlier in the film---after all, he could have been



fabricating death (his corpse is not examined by his colleagues), or--as a werewolf--been resurrected! Basically, it's a made-for-T.V. film that is better, however, than the medium deserves, though it also has a few of the trappings of the tube's mini-flicks.

The assembly of characters is almost a satire of the stereotypes that are located in the Hollywood pics, the "disaster" sub-genre that has recently developed. But in this low-budget GRAND HOTEL, everybody from eccentrics to cannibals are among the suspects, with amusing performances contributed by Peter Cushing, as a professor whose prestigious facade is somewhat deflated with his etiquette (holding his fork upside-down while feeding himself, unlike the meticulous table manners in REVENGE OF FRANKENSTEIN when he delicately cut his chicken while Francis Matthews spoiled his repast); Anton Diffring, as an electronics expert who operates the apparatus to scientifically track down the werewolf, though he purposely neglects installing electric eyes in the bathroom for fear they would intrude on the privacy of the guests; and Calvin Lockhart with a bravura portrayal as the hunter who winds up victimizing himself.

This is one of the few exceptions where the make-up is subordinate to the revelation of the killer, reminding one of the subtleties of THE UNDYING MONSTER. An authentic wolf portrays the werewolf in the film, until the final moments when it's exposed as one of the suspects through cheap dissolves, reminiscent of last year's turkey, THE BOY WHO CRIED WEREWOLF. But this is not intended as a showcase for gasepaint, though on occasion a vehicle subantantiates such an application, e.g., SSSSSSSSSS. THE BEAST MUST DIE! is a good old fashion guessing game, with all the merits, red herrings (note that Lockhart rather conspicuously does not handle silver when an implement containing the element is passed around the table as a test for lycanthropy), and faults of Norman

Foster's old Charlie Chan movies.

**BILL GEORGE**

Paramount Pictures presents  
A Warner Production  
**FRANKENSTEIN  
AND THE  
MONSTER  
FROM HELL**

(with comments on Warhol's FRANKENSTEIN)

Produced by : Roy Skeggs

Directed by : Terence Fisher

Screenplay by : John Elder

Cast : Peter Cushing (Baron Frankenstein); Shane Briant (Simon); Madeline Smith (Sarah); David Prowse (Monster); John Stratton (Asylum Director).

93 minutes

MPAA rating : R

A Paramount Pictures Release.

"Incredible!", exclaims a young surgeon (Shane Briant), examining one of Baron Frankenstein's experiments. "Is that all you can say?", retorts Frankenstein (Peter Cushing), obviously fed up with lab assistants providing stale "reaction" cliches in his past five Hammer vehicles. Surviving the climatic inferno in his last outing (FRANKENSTEIN MUST BE DESTROYED) with only slightly incinerated fingers, the familiar Peter Cushing role works in an existential adaptation of Poe's, "The System of Doctor Tarr and Professor Fether." He and his constituents are supervisors of an asylum, though paradoxically they are not too far removed from the patients (however, the polemic concepts of Frankenstein's character may be considered too ambiguous to be labeled as insanity). In one sequence Frankenstein analyzes one of the inmates (Sydney Bromley), explaining that, "he thinks he is God -- he's not the first man to hold that opinion, and I don't think he'll be the last." Later, after being persuaded that he has finally created a man with minimal defects, the Baron ironically offers rhetorical "Hosannas" to himself for experiencing "Creation."

Black humor runs rampant in this entry, certainly more prevalent than in the past films submitted to the Hammer series, with the only exception being HORROR OF FRANKENSTEIN, the only non-Cushing "Frankenstein" film. Several parallels will inevitably be equated with Warhol's FRANKENSTEIN, directed by Paul Morrissey, though the latter film is a combination of CHARGE AT FEATHER RIVER, the 3-Stooges' PARDON MY BACKFIRE, EC comics, and anything directed by William Beaudine. Like EC comics and the worst 3-D movies, everything in Morrissey's film is exploited because "it's there," and arbitrarily utilizes the stereoscopic process aspiring the same intentional self-conscious platitudes of the John Waters and Herschell G. Lewis movies. Everything that's not nailed to the floor is thrown into the camera reminding us of the cheap thrills when the cowboy spit at the audience in FEATHER RIVER, the Stooges threw cakes, pies, oil, fire, bottles, et al all over us in BACKFIRE, and all sorts of masochistic delights that were immersed in the most tasteless 3-D time-wasters. Morrissey enjoys abusing 3-D, deliberately emulating similar assaults in other 3-D films by more serious but thoroughly anachronistic directors who didn't anticipate or care about sophisticated reaction in a time of Kubrick and Schlesinger. His violence enjoys the same sort of esthetic gratuity, though it retains a bit of (unintentional) "Hollywood" sophistication, asserting the same sterility as Amicus' adaptation of the EC comics. Nevertheless, Warhol's FRANKENSTEIN is successful, in spite of critics that don't understand its comic pragmatism through Morrissey's objectivity, e.g. the inanimate camera, and have compared it to Terence Fisher's Hammer films!

In FRANKENSTEIN AND THE MONSTER FROM HELL, the film's participants slide on spilled eyecs and severed organs like the Darwin football team slipping on Harpo's banana peels in HORSE



Make-up artist Eddie Knight and producer Roy Skeggs work on FRANKENSTEIN AND THE MONSTER FROM HELL.

FEATHERS. The humor here is the synthesized development of the others in the series, but--unlike Morrissey's film, which satirized the cheap shock--the effect is now analogous to a medical student dropping a box of popcorn from his seat in an amphitheatre during a dissection demonstration. Curious about the success of eye transplants for his creation, Frankenstein provides the unintended pun while awaiting the results with "...we shall see." His assistant picks up from there with this witticism..."Let's hope it's he who sees." Instead of the good Baron lining up his colleague for an acting transplant, he reacts with hysterical laughter---"Let's hope it's he who sees-ha-ha-ha-I like that--hoo-HA-ho-hee-HAR-YUK-HO!HO!HO!" It's not an addition to Frankenstein's character, it's Fisher's personal predilection that is imposed out-of-character, like the monster ignoring a screaming, obnoxious Una O'Connor in BRIDE OF FRANKENSTEIN when she is in such close proximity even though he just irrationally destroyed the parents of another victim---as if recognizing Miss O'Connor as a comic abstraction or metaphor, like the "Everyman" character in A MAN FOR ALL SEASONS. Antithetic to Morrissey's deliberate detachment, Fisher's style is completely polarized from this passivity and works accordingly--the

humor has metamorphized since the '57 inception of the series, with almost consistent sympathy for Frankenstein's creations, though this is a bit strained in the hands of other directors, e.g. Freddie Francis' EVIL OF FRANKENSTEIN—the worst of the series.

Along with REVENGE OF FRANKENSTEIN, this is the best of the Hammer Frankenstein—though there's still plenty of room for improvement. In most engagements, MONSTER is double-billed with CAPTAIN KRONOS—VAMPIRE HUNTER, one of the most enjoyable adult fairy tales since BLOOD DEMON, aka SNAKE PIT AND THE PENDULUM (dismal T.V. title: TORTURE CHAMBER OF DR. SADISM). As for the girls, I think I have a crush on FRANKENSTEIN's Madeline Smith..... and KRONOS' Caroline Munro.

#### BILL GEORGE



*Produced by : David Merrick  
Directed by Jack Clayton  
Screenplay by : Francis Ford Coppola  
Cast : Robert Redford (Jay Gatsby),  
Mia Farrow (Daisy Buchanan),  
Bruce Dern (Tom Buchanan),  
Karen Black (Myrtle Wilson),  
Lois Chiles (Jordan Baker),  
Roberta Blossom (Ms. Gatz).*  
146 minutes MPAA rating : PG  
A Paramount Picture.

THE GREAT GATSBY, despite its \$6.4 million price tag and huge advance bookings, should have been called "The Great Disappointment." If you're a Robert Redford fan, you'll probably find yourself completely immersed in adolescent hero worship throughout most of the movie. Though the sets and costumes were lavish and striking, really capturing the gay and carefree life style of the roaring 20's, one can not help noticing the film's generally wooden and unenthusiastic

acting. My first reaction to Redford's "awe inspiring" line of "Hello, I'm Jay Gatsby," was, putting it in quite literal terms, BIG DAMN DEAL! If you're a movie-goer who likes nothing more than cinematic spectacle and color, you'll definitely walk away from GATSBY feeling you've gotten your money's worth. However, for an evening of all-around entertainment, I certainly would NOT recommend the viewing of this film.

#### BENJIE GREENBERG



*Produced by : Robert Evans  
Directed by : Roman Polanski  
Written by : Robert Towne  
Cast : Jack Nicholson (J.J. Gittes);  
Faye Dunaway (Evelyn Mulwray);  
John Huston (Noah Cross);  
Roman Polanski (man with knife).*

131 minutes  
MPAA rating : R  
Paramount Pictures Release

American studios lately have become a bit too preoccupied with realistic "terror" films, e.g. THE POSEIDON ADVENTURE, JUGGERNAUT, etc. Another of these, THE TOWERING INFERNO, has already assembled the largest big name cast in years. Now that ANIMAL CRACKERS has demonstrated that the old-style comedies are still funny, Roman Polanski has made an attempt at returning to the 1940's-style mystery movie in CHINATOWN.

CHINATOWN takes place during a past era, the 1920's, but not in the fun, nostalgic way of AMERICAN GRAFFITI. Instead, it deals with serious matters: draught, corruption, incest, assault, and murder, none of which are humorous subjects.

41 The story, though a bit complicated,

draws you into it the way old mysteries did. The film fails, however, because Polanski refuses to play it straight. Jack Nicholson, who plays the hero, clamorous detective J.J. Gittes, seems to joke his way through the entire film. By itself, his performance is memorable and enjoyable, but it lessens the impact of CHINATOWN. It seems that Polanski couldn't decide whether to make the film comic or tragic.

CHINATOWN has been compared to THE BIG SLEEP in its style and there are some parallels between the two films. Unfortunately, Nicholson is a poor substitute for Bogart in this particular film genre. The characterization of John Huston as Noah Cross also fails because, although never really likeable, he still appears as an amicable old man even after we learn that he raped his daughter.

Although not on par with his other films, Polanski does leave his signature on CHINATOWN. He continues his Hitchcock-like trend of appearing in his own films. e.g. THE FEARLESS VAMPIRE KILLERS, aka DANCE OF THE VAMPIRES (very effectively, probably after some experience in front of the camera with THE MACIG CHRISTIAN, Warhol's DRACULA, et al). There is also a pre-occupation in CHINATOWN with the use, properties, and symbolic qualities of glass which, according to some reports, was used as a weapon in the murder of Polanski's wife, Sharon Tate.

CHINATOWN, on the whole, has a pretty good story but it defies you to take it seriously. Polanski should be commended, however, for making a quality film that doesn't depend on Hollywood's special effects to make it work.

## MARTIN FALCK

THE FUTURE IS CANCELLED!



## LAST DAYS OF MAN ON EARTH

Produced by : John Goldstone & Sandy Lieberson

Designed, written and directed by: Robert Fuest

Cast : Jon Finch, Jenny Runacre, Sterling Hayden, Julie Ege and Patrick Magee.

MPAA rating : R

An Anglo-EMI film distributed by New World Pictures.

Michael Moorcock is popular in the US for the sword and sorcery literature, and the sibling rivalries in the LAST DAYS OF MAN ON EARTH are indeed closer to his "Elric" anthologies (specifically "The Dreaming City") rather than the avant garde science fiction found in his Jerry Cornelius novels, e.g. "A Cure for Cancer." But Cornelius lives in this Robert Fuest film, with the director's personal visual involvement more justifiably engaging than his facility for emotional repressiveness.

The future is populated by people that come close to the concept of Siegel's seed pods, with existing the only excuse for living...a young female advises Cornelius (Jon Finch) to "ignore the feeling." This analogy is augmented by Cornelius' remark that he prefers to "watch the end of the world on television" rather than participate in an idea for survival. The concept that our

emotions have suffered paralysis through pacifism is reminiscent of Kevin McCarthy mistaking a car radio for a human agency in INVASION OF THE BODY SNATCHERS, a McLuhan-inspired demonstration of a "hot" medium just as informative but as mechanical as today's "Man."



Hugh Griffith prophesying the coming of the Messiah for Jon Finch during the LAST DAYS OF MAN ON EARTH (British title THE FINAL PROGRAMME).

Some of the dialogue sounds like throw-aways from DR. STRANGELOVE. As a matter of fact, Sterling Hayden, another throw-away from DR. STRANGELOVE, is back in a role not too far removed from his portrayal of General Jack D. Ripper. When discussing Rome, Cornelius laments, "It's not the same without the Vatican." Julie Ege (in a nothing role) replies, "I like the new place better." Ironically, this is all resolved in the fade-out when an awaited Messiah, combining Cornelius and a female aggressor, emerges as a Neiderthal hermaphrodite complete with HIS personality and HER cosmic appetite ("the future is going to be tasty") and fingernails.

The mutation bids the audience farewell in Bogey dialect ("See you around, sheet-hahrt") and exits while Alfred Newman-style angels vibrate on the soundtrack, sort of a retrogressive 2001. It is a long time to wait for a punch line and at this point (approximately 70 minutes) the picture ends.

LAST DAYS OF MAN ON EARTH promises more than it delivers and could have integrated more in-jokes, including references to Suet's PHILES movies.

It's still fun, but like Mario Bava's films---it's pretty to look at though short on insight.

**BILL GEORGE**

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a distributor of 16mm sound movies to schools, churches and institutions, has published a brochure listing 16mm Christmas films available for low-cost rental. Ray Swank, president of the company, says that the most popular Christmas movie, by far, is Charles Dickens' classic, SCROOGE, starring Albert Finney. Christmas cartoons with Woody Woodpecker, Mickey Mouse and Pluto are also popular. The Christmas brochure is available free of charge from any of the SWANK offices in New York, Boston, Chicago, St. Louis, Houston or Los Angeles.

## MRS. PEEL & NO. 6: BOY, DO WE NEED THEM NOW!



Through the recent centuries Man has exercised progression in the art of communication, from chiseling ideas on the walls of his cave to demonstrating his thoughts upon celluloid film. Rather than reaching out to only a chosen few he now rapidly transfers personal messages to literally thousands of people, collectively, and all within the same time period. No longer is he limited by geographical barriers, he may now pictorially reach out to the presently-know world - how vast!

There is a certain basic humor making the rounds these days with reference to.... "I have news for you, some good and some bad." In a similar vein we have prefaced this article with the good news pertaining to Man's progression in imparting his expressions to others. But lol -- there is also the bad news -- Man's inadequate utilization of the miraculous film presentations on TV. Let's consider the 1974 season.....the PLANET OF THE APES TV series, a "spin-off" from the 20th Century-Fox films, it not only fails to retain the most durable predilections related to the movies, but also commits several errors which are incongruous with their motion picture origins. For instance, in ESCAPE FROM THE PLANET OF THE APES, it was revealed that domestic pets such as cats, dogs, et al, were exterminated through the effects of an extraterrestrial plague. What about the TV version?? Only minutes transpired before a young ape is observed, playing with a "non-existent" dog.

In spite of these conditions, however, the "Apes" TV series is effective because it is unconventional in nature

and its producers have provided some serious situations without resorting to laughtrack or "Lancelot Link" pratfalls. Non-enthusiasts would probably prefer "Aba Daba Honeymoon" for the opening credits theme. The impending cancellation of this series, announced merely a month subsequent to its premiere, may conceivably effect any plans for future science fiction presentation on the tube, nothing even remotely suggesting that genre is on the mid-season schedule.



Mark Lenard as "Urko" in the CBS series PLANET OF THE APES.

The fate of THE NIGHT STALKER is now uncertain. With weak lead-ins, e.g., THE TEXAS WHEELERS, the foregoing series has garnered less than a pleasing status in the ratings. Though ABC is rescheduling STALKER, its new time-slot promises little improvement. The introductory episode's pictorial concept of journalistic predication, and public oppression, was good-humored and well-

written. Not so with the denouement of supernatural transgression and its dis- patch, both were quickly dismissed in an unconvincing fade-out. Admittedly, however, the Series has but begun in the genre and, given a chance, could probably work with it.



Simon Oakland and Darren McGavin discuss "The Ripper," the opening episode of ABC series THE NIGHT STALKER.

To recapture the imagination of TV's most imaginative period, one might do well to turn the tube's selector knob to a local UHF station. Baltimore's Channel 45 (WBFF) regresses to the good ole' days of the classics, remember Laurel and Hardy? Here we have imaginative and cerebral skills which have never been emulated or nurtured and which may be found in THE TWILIGHT ZONE, THE AVENGERS and THE PRISONER. Then there are exceptional science fiction works, i.e., STAR TREK and THE OUTER LIMITS. All film accomplishments such as these have assisted in the development of cults but remaining negative in their particular genre's enhancement.

Television, as it is seen today, is not as creative in character as it was immediately following its birth. It now seems that major interests revolve around profitable (\$) films, only to finally convert them to a number of series which require but a minor effort. While economical in comparison

to the creation of new material, it does, with the passage of time, become a boring presentation, especially in those situations wherein we witness a film at the local theatre only to return to our homes where we find its truncated TV version filling the tube screen. The APES show on TV should be injected with interesting satire or at least a few "in" references to the original moving picture series. Rather than such improvement, however, we are likely to find a TV series pop up on the small screen which is based upon THE SEVENTH SEAL, with Allen and Rossi portraying the squire and the knight, respectively. Or ..... perhaps CITIZEN KANE with Victor Buono as Charles Foster, Strother Martin as Leland and John Fiedler, or Richard Deacon, as Bernstein. Just imagine the Hudson Brothers as the "Droogs" in CLOCKWORK ORANGE or as circus freaks in LA STRADA.

We miss shows of quality, such as those broadcast on Channel 45. While a loss in general terms, however, we may foster the hope of their re-birth.

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# CALIGARI IN TOYLAND

## THE SINISTER DOCTOR

MEETS

# LAUREL AND HARDY

The unwarranted imposition of material required by the films' backers in both THE CABINET OF DR. CALIGARI and INVASION OF THE BODY SNATCHERS cancelled the allegories originally designed for anti-authoritarianism in the former and permanent loss of individuality in the latter. The framing stories which were tacked to both films perverted the intentions of the original writers, though Siegfried Kracauer in his book "From Caligari to Hitler," questionably argues that CALIGARI actually benefitted from the application of the framing story by reflecting the "double aspect of German life through coupling a reality in which Caligari's authority triumphs with a hallucination in which the same authority is overthrown."

However, Kracauer apparently neglects the ambiguous smile reflected upon Caligari's face, a smile which is accentuated by the effect of an iris-in, prior to the fade-out, a maneuver which dissipates the rationale of the framing device while, at the same time, contributing to the emotional complexity which prevails. Caligari's smile, subsequent to his denouement pertaining to Francis' behavior pattern, is an ambiguity which suggests the availability of a treatment toward his patient, one which is contrary to Caligari's "humanitarian" facade. Such

a contrivance as the sardonic smile, in the horror genre, has suffered the effects of redundancy through over-exposure, with close-up shots replacing the iris process. This is especially obvious in recent films, e.g., THE HAUNTED PALACE, THE UNEARTHLY STRANGER, etc. Thus, the final shot in CALIGARI elicits ambivalence rather than simplistic "symbols for that uprising against the authoritarian dispositions" which Kracauer maintains.

There have been frequent, and realistic, physical imitations of Dr. Caligari but in scripts which deviated from the context of Mayer and Janowitz's screenplay for CALIGARI e.g., Lucien Littlefield in THE CAT AND THE CANARY (1927), Boris Karloff in THE BELLS (1926), etc. In turning to Hal Roach's BABES IN TOYLAND (1934), we find Henry Brandon physically resembling Caligari and, in addition, we detect a screenplay which is analogous to the character and related allegories discovered in CALIGARI. Herein Brandon utilized the comic "villain" wardrobe of melodramatic convention but the perennial curling mustache which was traditional in satires of that period, e.g., Wallace Berry in TEDDY AT THE THROTTLE (1917), Jimmy Finlayson in Laurel and Hardy's ONE GOOD TURN (1931), Alan Mowbray in THE VILLAIN STILL PURSUED



HER (1941).....was conspicuously absent.

Conforming with the comic cliché, and resultant images, generated by the Victor Herbert operetta, Disney's re-make of BABES IN TOYLAND provided its antagonist (Ray Bolger) with the moustache of anticipation. It is of interest to note, on the other hand, that Roach's original interpretation, effected only fifteen years following the release of CALIGARI deprived its character of the same moustache; it did, however, add two unconventional devices to the facade.....thick lens glasses and a cane. As a result, Brandon looked more like Werner Krauss' Caligari than did the Victorian archetype.



Briefly, in BABES IN TOYLAND, Stan Laurel and Oliver Hardy, portraying Stannie Dum and Ollie Dee respectively, are boarders with Mother Peep and the nemesis of one Silas Baraby. The latter is Mother Peep's landlord and he threatens to foreclose the mortgage unless her daughter, Bo-Peep, marries him. Following abortive attempts to make Bo-Peep his bride while framing her fiancé for pig-napping, Baraby wrecks havoc upon Toyland by utilizing his Bogeymen. Nevertheless, Barnaby and his ghouls are defeated by one hundred 6-foot toy soldiers which are erroneously released by Stannie Dum while under the employment of the Toy-Maker. Actually Santa Claus had originally ordered six hundred 1-foot toy

soldiers. Stannie Dum's error becomes the salvation of Toyland.

In "Sadism in the Movies," George De Coulteray suggests ".....The anomalous being, the monster who carries off the heroine, preferably clad in a long white robe, is a familiar and favorite character of movie fans. His proto-and-archetype is a sleep-walker of THE CABINET OF DR. CALIGARI." This somnambulist of Caligari, Cesare, is equivocally suggested by Barnaby's regiment of Bogeymen, who are sexually elucidated with similar modifications.

Barnaby's Bogeymen thrive in underground caverns, separated from Toyland by a river. Barnaby, their mentor, attains personal exits and areas of entrance through a subterranean passage located beneath a well. Playing with Freudian therapy, it may be conceived that the Bogeymen are id projections, divorced from Toyland's anti-septicism by the river and deprived of the shaft which permits Barnaby's egression and ingression relative to Bogeyland. Thus, impotence and inhibitions are disembodied from the id by means of Barnaby's libidinal control and their subsequent liberation causes panic in sexually-repressed Toyland.

Such sexual innuendoes are also applicable to Cesare, regressing in the womb (the Cabinet). Any possible measure of sexual motivation in his murders is minimal, simply because he is subject to Caligari's control; thus we find him exercising murderous behavior patterns without absolute cause and/or carnal gratification. Prior to his confrontation with Jane, Cesare's victims had been males. In this situation, however, Jane accelerated his aggression and the somnambulist resorts to rape, thus retreating from the womb.

A similar application is adaptable for the Bogeyman as they permiscuously abduct children attired somewhat like Jane, in white, virginal pajamas..thus motivating Charles Barr's comments in his book, "Laurel and Hardy," and per-

taining to BABES IN TOYLAND....."the film is not altogether suitable for children. The ending is like KING KONG, only more frightening. One shot in particular, of the Bogeymen snatching children from their beds, is enough to give a child nightmares (which is confirmed by friends who saw it as children.) That the Bogeymen are carnivorous agencies who steal youngsters in order to gratify their peculiar drives, emphasizes the "horror," especially with the implied, unconventional, sex derivative of cannibalism and child-molestation, propagating the promiscuity of the more "normal" type of attempted "rape" found in CALIGARI.

Caligari's metaphysical designs and predilections of "magick" subscribes to ancient chapters from Equinox, such as this excerpt located in Aleister Crowley's "Magick in Theory and Practice":

It may be of importance to His Work that man shall sit upon a throne, or be hanged. In such a case He informs his Magus, who exerts power intrusted to Him, and it happens accordingly.

Though Cesare became the prototype of sexual aggression, he metamorphized from ephemeral eroticism to carnivorous carnage. The trend began with BABES IN TOYLAND, with further developments appearing in NIGHT OF THE LIVING DEAD (1968) and CHILDREN SHOULDN'T PLAY WITH DEAD THINGS (1972).

In NIGHT OF THE LIVING DEAD and CHILDREN SHOULDN'T PLAY WITH DEAD THINGS the Dead relate to the same chapter of Equinox, all being subservient to influences (symbols) such as Caligari and Barnaby, thus being of diminutive pragmatism, a condition which elicits the drive for irrational murder or War! In NIGHT the "control" was contained in the bomb .... radiation effects resuscitated corpses who devoured the "living." In CHILDREN the control was proliferated through Satan, a metaphor of iconoclastic permutations diffused in "Caligariism" - - here, again, the dead rose

to feast upon the living.

In BABES IN TOYLAND Ollie Dee informs an inquisitive Stannie Dum that the carnivorous Bogeymen "would eat you alive." In both NIGHT and CHILDREN the somnambulists are Cesares, pacifists without identity who perpetuate Fascist escalation by literally digesting non-conformists --therefore-- their victims physically become "part of them." Cesare, himself, functions as a corpse much like his predecessors and is, therefore, sealed in that which Kracauer defines as a "coffinlike box." The political contingencies of cannibalism, and its ultimate effect through Caligari's control of pacifism by means of the power and oppression of his authority (epitomized in the murder of the town's clerk) is accentuated within the revival title of BABES IN TOYLAND when the latter was re-issued in 1950 by Lippert Pictures as ..... REVENGE IS SWEET.



Laurel and Hardy exhibit toy soldier to Santa Claus (Ferdinand Munier) and Toy-maker (William Burress). Toyland's timid "Eloi" populace are saved from Bogeyman "Morlocks" by Stannie's bungling.

Caligari's negativism toward any bureaucratic system which dared transcend his authority is depicted through the arbitrary behavior patterns of the town clerk while sitting upon an elevated stool. The dispatch of the clerk asserts Caligari's actions, and subsequent impulsiveness, for control. The three flights

of stairs at the asylum which Kracauer defines as the symbol of "...Doctor Caligari's position at the top of the hierarchy," provides further visual credence that physical height is equated with control, at least within a given philosophical structure.

Following his painful humiliation at the hands of the town clerk, Caligari scoffs at a dwarf as the latter is paying his admission to the fair, thus assimilating the expediences of height-control. Even though Caligari's scene with the dwarf permeates such a parallel, it also betrays a realistic reaction in an unreal world, a detriment to the film's requisite Expressionism. Caligari's realistic perception of size, as reflected in the portrayal of his experiences with the dwarf, mirrors a conventionally prosaic subscription to a type of pragmatism which works for the metaphor but which is not congruous with the purge if irrationality.

BABES IN TOYLAND, on the other hand, fuses the rational with the irrational. The citizenry of Toyland do not participate in an empirical society. Mickey Mouse and the Three Little Pigs, significantly Disney reactionaries who repudiate the empiricism which conflicts with their esoteric existence, function homogeneously with the "humans" in Toyland.....there is no real difference between the species, any possible repercussions from physical divergencies are notably absent. When Tom-Tom is accused of literally grinding one of the pigs into sausage, actually another of Barnaby's fabrications, he is sentenced to capital punishment (one-way ticket to exile from Toyland and a berth in Bogeyland).....proof of negative discrimination among the species.

Though the cubist styles in the framing device, and the original story of CALIGARI, are analogous the physical separation of the rationale is clarified through accessorial conventions (Caligari and Cesare are the "guys in black;" paradoxically within the framing device, 49

Caligari is donned in white). In BABES, however, the participants are conditioned by their environment toward the resultant relegation of "rationality."

Kracauer defines the Fair in CALIGARI as a "regression into childhood days ..... anarchial desires aimlessly test infinite possibilities." Toyland is a permanent type of regression wherein a Fair is analogous with realism, and domestic demobilization is satirized by Old King Cole's penalty of "dunking" guilty individuals in the public pond.

Size, similar to Caligari, is congruous with the prodigiousness of authority, e.g., Old King Cole seated upon a high pedestal and the one hundred toy soldiers emerging victorious due to their transcending the height of their enemies.

When discussing BABES IN TOYLAND, William K. Everson, in his book, "The Films of



Moon-shuttle Aries from 2001 expatiates "Caligarisme" by resembling human face, e.g. figures in windows simulate human iris. Humans are

relegated to somnabulist- motifs by machines. Hitchcock's 1926 film THE LODGER had similar design (see drawing) though cut in final shooting script.

Laurel and Hardy" wrote "...certainly with its totally studio-created fantasy sets, it's the most elaborate." This comment subscribes to Kracauer's theory of CALIGARI and subsequent German films :

Through their "studio constructivism" no less than their lighting, the German films revealed that they dealt with unreal events displayed in a sphere basically uncontrollable.

In BABES "realistic" arbitration is captivated ---- we're never really certain of the humidity, the temperature, or any feasible analysis of the climate. There is no "outside" evidence from the real world that such conditions exist. Nevertheless, this substantiates the consignment of inertia from the limitations of realism to the dynamics of the metaempirical. Finally, like CALIGARI, Toyland is "unreal" ---- even though it is "what the world is all about."

#### ONE GOOD TURN....

In BABES IN TOYLAND, authority is equated with size. Oliver Hardy, looking like a take-off of Werner Krauss' Dr. Caligari, is the aggressor because he is physically larger than Stan Laurel. Stan, in body stocking, ironically resembles a take-off on Conrad Veidt's Cesare.

**BILL GEORGE  
AND  
ARTHUR JEFFERSON**

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**RONDO SEZ...**

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Vindictive hand of extra (right) points out to Billy Friedkin (cavorting with camera) that his car is being stripped by kid (left) on location for THE EXORCIST.





## "MEET THE MUNRO GIRLS"



JANET



CAROLINE



